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COSTUME DESIGN AND EXECUTION OF
KING LEAR BY WILLIAM SHAKESPEARE

by

Cecelia Rae Sickler

A THESIS

Presented to the Faculty of
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COSTUME DESIGN AND EXECUTION OF
KING LEAR BY WILLIAM SHAKESPEARE

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University of Nebraska, 2010

Adviser: Janice Stauffer

This thesis documents the costume design and execution for the fall production of William Shakespeare's *King Lear* performed on the Howell Stage at the Johnny Carson School of Theatre and Film of the University of Nebraska-Lincoln. The following discusses and documents the research, inspiration, development and construction of the costume design.

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Chapter 1: Royal Review: Synopsis of *King Lear*

King Lear opens with Lear, the aging king of England, preparing to step down from the throne. He has decided to divide his kingdom between his three daughters. In order to earn her portion, each daughter must tell Lear how much she loves him and this speech will determine the portion she receives. The eldest daughter, Goneril, and the second, Regan, profess their love in flowery speeches and earn their portions. It is a known fact that the youngest daughter, Cordelia, is the favorite and is expected to receive the largest portion of the kingdom. When it comes her turn to earn her portion, she rejects the flowery words of her sisters and instead tells the king the truth-that she loves him as much as his station as her father deserves. This angers Lear and he gives her to the King of France, who has been courting her, and disowns Cordelia as his daughter, dividing her portion of land between his elder daughters. His faithful man Kent urges the King to rethink this plan to give away his crown and is banished from England for his trouble.

Lear quickly comes to realize the mistake he has made. Goneril and Regan soon turn against their father and deny him the respect and authority he had expected to retain. Lear is stripped of his soldiers and servants, leaving him powerless and alone, completely reliant on his daughters. Unable to cope with his daughters' treachery, Lear begins to go mad. He flees his daughter's home, deciding that the storm-strewn heath is more hospitable. He is followed by his faithful fool and the disguised Kent.

A second noble family also experiences family dissension. Gloucester's illegitimate son Edmund seeks his brother Edgar's birthright. Edmund convinces his father that Edgar seeks his inheritance now and that he is plotting to kill Gloucester. In

response to this, a manhunt is organized against Edgar, who flees the scene and takes on the disguise of “Poor Tom”.

Gloucester comes to learn of Lear’s misfortune and takes pity on the old king. Despite the danger, Gloucester brings Lear off the heath and sets him towards Dover and safety. On discovering this, Regan and her husband Cornwall accuse him of treason and blind him. Gloucester is then turned out of the house where he is found by his disguised son Edgar, who leads him to Dover.

In Dover, a French army has landed, led by Cordelia. Kent has informed her of her father’s misfortune and she comes to save him out of love. Edmund has seen his opportunity to rise even further in power and has set out to woo both Goneril and Regan. Goneril and Edmund plot to kill Albany, Goneril’s husband, thus removing him as an obstacle to their relationship and also because he is becoming increasingly sympathetic to Lear.

Gloucester and Edgar reach Dover, where it has become apparent that Gloucester seeks to end his own life. Edgar cannot bear his father’s death so he tricks him into believing that he jumps from a cliff and survives the fall. The English troops have reached Dover and a battle ensues with the French. Cordelia’s army falls and she and Lear are captured. In the final climactic scene, Edgar challenges his brother and kills him, Edmund reveals his plot to have Cordelia killed in prison and Edgar tells of Gloucester’s death. Goneril poisons Regan out of jealousy and then takes her own life. Lear enters with the dead Cordelia and then dies of his own grief. After Albany declines the crown and Kent admits that he is not young enough, Edgar is chosen to rule the country.

Chapter 2: Blood on the Ground of a Nice Day:

Concept Statement and Development

Production meetings for *King Lear* began in April. The Metropolitan Opera had produced *Madame Butterfly* that year and the director, Virginia Smith, was very interested in the physical world that production had created. Japanese theatre has a number of unique conventions that could be very interesting to incorporate into our production, the first of these being the relatively blank stage of the productions. *King Lear* involves a large number of locations but requires very little in the way of set pieces. The majority of scenes could be established with small pieces or even hand props. The use of Japanese techniques would allow our production of *King Lear* to establish a much more rapid pace than would be available if a full set change with a number of pieces were used. The Met's production of *Madame Butterfly* also employed white screens that were free standing and rolled as a way to block part of the stage. This allowed the focus to be greatly narrowed and provided a way for what few set pieces there were to be moved onto the stage without the audience being aware of the change happening.

A second element of the production of *Madame Butterfly* and the one that would most directly impact my costume design was the use of Japanese puppets called kokens. The Met's production of *Madame Butterfly* used a puppet for the role of the little boy and while this was shocking at first, very quickly the puppet and its three koken puppeteers quickly became unnoticeable and even felt natural. Virginia was considering the use of puppets operated by kokens for the minor roles of soldiers and servants. The benefits of this sort of convention would be that a single puppeteer could hold several soldier characters, allowing for a larger military influence to be felt and the costuming of these

characters would become very simple. In working with this idea I moved toward these koken characters simply being two dimensional heads with fabric draped off of a t-design serving as the shoulders. This would considerably free up the budget and require a much smaller cast, in effect eliminating over twenty characters.

The third element of the Met's production that Virginia was drawn to was a very tall rake at the back of the stage. The rake was tall enough that a man could stand directly in the middle of the stage behind the rake and not be seen. The actor was then able to walk up the back of the unit and be revealed to the audience starting with the head and moving down the body. This was a highly presentational element that could be very effective in our production of *King Lear*. The large rake was also the only stationary element of the production of *Madame Butterfly* and it served well as a backdrop for the action, as well as a playing space. *King Lear* has a number of instances that could be very spectacular and the use of a large rake could be amazing in allowing a large variety of staging opportunities. It would allow for the Coronation event with its large crowd scene to be very presentation and provided a wonderful place for Lear to wander the heath mad.

Over the course of the next few weeks the design team worked with these elements trying to put together a cohesive design. The difficulties we ran into quickly became insurmountable. The raked stage, while visually stunning, proved difficult as it had to be almost seven feet tall at the back and our stage depth was not long enough to create a rake with the proper degree of steepness. This could be solved by taking out the first few rows of seating and building on to the stage.

The koken characters were proving problematic as puppets are rarely used in modern theatre in America and it was difficult to find a silhouette that was both believable enough to be realistically seen as characters interacting with actors and delivering lines yet simple enough to be manageable within our budget and time frame. The skills and labor required to manufacture the puppets was also a very real concern.

While contemplating the elements of the Met's production of *Madame Butterfly*, Virginia was also interested in setting the piece in the Civil War era. She had a very vivid image of Lear as the quintessential plantation owner with white hair and a light colored suit, a sort of Colonial Sanders. I was not overly interested in this idea but began researching the period regardless. The difficulties I continued to run into was the very limited color palette tending mostly to black, grays and browns available to the male characters, which are numerous in *King Lear*. While the inspiring image works very well for Lear, it falls apart when attempting to costume all the male characters and keep them unique. The script is dominated by men with the only women being the three daughters of Lear. The other difficulty I ran into was the armies involved. There are four armies in the script, those being Lear's Knights, Cornwall's and Albany's armies and the French army. The Civil War is a time that most people are at least vaguely familiar with and the uniforms of the North and South are also very iconic. This did not leave much room to play with the uniforms of these four armies.

The women's costumes posed their own challenges. This would be the only area where variety of color could be established through costume and I was mildly worried that the women would draw all the focus. While they are very important characters in their own right, I did not want other important individuals such as Gloucester and Kent to

be ignored. The silhouette of the Civil War era also proved its own sort of problem. As stated, the director was very interested in a raked stage and this seemed to be one of the only elements of *Madame Butterfly* that we would be incorporating into the production and the hooped skirts fashionable at this time were incompatible with a raked stage. The solid metal band at the bottom would be forced at a strange angle by the raked stage and the front would appear to be inches off the ground.

My advisor Janice Stauffer, Virginia and I met a few times to discuss these problems and to explore possible alternatives to this time period. I explored a Scandinavian theme but Virginia was not interested in the rougher fabrics and dominance of fur and leather so this idea was quickly abandoned. The strong influence of *Madame Butterfly* led me to next explore a more traditionally oriental setting. While there was no denying that the costumes would be stunningly beautiful, it was apparent that they would complicate an already complex show. A large portion of the audience was to be made of up of college age students unfamiliar with theatre in general so they would already be struggling with the language and plot of a Shakespearean tragedy. Add to this costumes and theatrical conventions from a culture that was also foreign to audience members and an already difficult story would become even more so.

Janice finally suggested the Napoleonic period. Virginia was not originally pleased with this idea as the University had previously produced two productions set in this period in the last year and a half. However she and I looked through some research photos from the period focusing on the court life of Napoleon. The previous shows were more modest in design so it became apparent that *King Lear* could be designed to look

vastly different. It was important to Virginia that audience members didn't think the show was the same as the previous two Napoleonic productions.

There were many advantages to the Napoleonic period. The first was the much wider color palette suitable for both males and females with royal court dress having an almost peacock-like appearance for both genders. The Napoleonic period was also one of tremendous change in fashion styles of both men and women so it became apparent that these different styles could be employed to help delineate different characters. The silhouettes are also more conducive to the raked stage that was being designed at the time, with the women wearing empire-waisted gowns with long skirts rather than hoop skirts. The gowns often incorporated trains for a number of different occasions which would be more suitable to the raked stage. Eventually, the rake was cut in favor of a series of steps but the trains would look equally as lovely spilling over the edges of the steps as they would have been floating on a raked stage. The smaller circumference of these the empire-waisted gowns was also beneficial when considering the rather small playing space available, now divided into a number of different levels.

Another benefit to the Napoleonic period is the magnitude of military costumes available. A second way that Virginia and I discussed to make the design of *King Lear* remain unique was to emphasize the military influence. There are four armies involved in *King Lear* and each army had to be differentiated from the others. There is no limit to the colors used to make military uniforms during this period and this allowed each army to be dressed to match its corresponding household.

The rich fabrics fashionable during the last quarter of the 18th century were also very exciting and Napoleon's court used them to great advantage. Satins, silks, velvets

and wools were evidenced in numerous paintings and accounts from the period. The courtly scene that opens the show had the potential to be striking in the complexity of fabrics and colors available. It also served as an excellent contrast to Lear's destruction when he goes mad. Starting in the Napoleonic style showed a much more dramatic fall than would have been evidenced had Lear started in a more crude era such as Anglo-Saxon or early Medieval. Virginia and I discussed how Lear's breakdown could have an even stronger impact by enhancing the contrast of his former self to his remade self. This was also true of Edgar, who disguises himself as a beggar.

The discussion of the very fabrics also brought about another concept development. The idea that the evil characters Goneril, Regan and Edmund could grow in opulence as the show progresses while the inherently good characters such as Lear, Edgar and Cordelia become more simplified began to form. Lear, in a sense, is forced into this simplicity, but those who are loyal to him develop the same characteristics of dress. The bad characters on the other hand were to gain costume pieces and grow in ornamentation, in effect masking their true natures with a pretty facade.

Chapter 3: Analyzing the Affluent:

Research and Costume Development

I began my research on the Napoleonic period and focused on the years between 1780 and 1810. I compiled images from a variety of sources, looking at courtly fashion, common dress and military uniforms. Virginia and I had a few meetings where we looked through the many books and finalized the decision to proceed with the Napoleonic style. At the next production meeting I showed the rest of the design team some of the more iconic images of the period, especially those of royal coronations, as this was an image I was very focused on (Figure 3-1). The play opens with Lear turning his crown over to his daughters. I felt it was very important to establish the opulent feel of this period from the beginning. I felt that the juxtaposition of the royal fashions of velvets and satins would contrast beautifully with the distressed costumes of Lear's madness and Edgar's disguise as "Poor Tom". It was the concept that the good characters such as



Figure 3-1:
Jacques-Louis
David:
*Consecration of
the Emperor
Napoleon I and
Coronation of
the Empress
Josephine*
(1805-07, Oil on
canvas, 629 x
979 cm).

Lear, Edgar and Cordelia would fade into a more neutral color palette while the inherently bad characters such as Goneril and Regan would become more opulent as the show progressed.

I relied heavily on a book titled *Le Costume: Consulat - Empire* as this book showed many paintings and some museum garments of clothing from many different classes. It is from this work that I found two paintings of coronation capes that became the inspiration for the three daughters' coronation costumes as depicted in Figures 3-2, 3-3. The pairing of a richly colored cape with a white gown I felt was stunningly beautiful.

In the 19th and 20th centuries menswear has faded into a drab palette of neutrals and I was enthralled by the range of fabrics and details available to menswear during the last quarter of the 18th century. Vibrant blues, greens, reds and purples were evidenced in many paintings during this period. As *King Lear* is a show with a strong dominance of male characters, the wide color palette that was appropriate to the period opened up a wide spectrum in which to play. It was very important to me that the costumes be visually



Figure 3-2 (Above): *Le Grand Habillement de l'Imperatrice*, Paris 1908. *Bibliothèque historique de la Ville de Paris* (Delpierre 46).

Figure 3-3 (Below): *Habillement d'une princesse*. Paris 1908. *Bibliothèque historique de la Ville de Paris* (Delpierre 46).

interesting and engaging through the use of color and detail. While there are other periods with interesting menswear, the Napoleonic silhouette is one that I find unusual without being distracting to modern audiences. Davis' book *Men's 17th & 18th Century Costume, Cut and Fashion* was an invaluable resource on men's dress. It contains fashion plates, line drawings, photos of costumes, patterns and detailed descriptions on construction. At its core, the costume consists of a shirt, vest, coat and pants or breeches. The proportions vary from modern fashion but the components are all too familiar. "In fact, the present-day formal Evening Dress Coat ("Tails") and the Morning Coat ("Cut-away") are direct descendents of the coat styles of the late 18th Century" (Davis 119). Shakespeare poses enough problems to actors and audiences alike that I felt it was important that the costumes not cloud the story but rather enhance it.



Figure 3-4: 1778-1788. Gallery des Modes. Nice example of the Cut-away Coat (Davis 121).

The Evolution of Fashion: Pattern and Cut from 1066 to 1930 by Margot Hamilton Hill and Peter Arthur

Bucknell was another invaluable asset the design regarding both male and female fashion. While it only contains the most iconic fashion of the period, the patterns are very easy to construct and to manipulate in order to achieve subtle differences in style. It also provided recommendations concerning color and fabric that was suitable to the time. Regarding the period, it contained three examples for both men and women as seen in

figures 3-5, 3-6, and 3-7. As *King Lear* only has three women and they are sisters, I decided that their silhouettes would be the same to serve as a tie between them and to identify their class standings. I chose to use an empire-waisted gown as a basis and that each sister would have different pieces to add to it. At the start of the show, the three are essentially equal so their costumes would be limited variations of the same theme. From there, Cordelia becomes the most distant while Goneril and Regan remain very similar. I kept this in mind in designing their costumes.

The male gender dominates this script with many different classes contained within it. There are a number of Courtly men ranging from kings to dukes. These characters needed a way to display their positions and the costume of this period allowed for a different coat and vest shape to serve as a distinction. It also allowed for a rich ornamentation be incorporated.

There are also a number of lower class men represented in the attendants of Gloucester, Albany and Cornwall. The use of rougher fabrics and a tail coat instead of a court coat allowed for a very visual separation between these men and the nobles they serve.



Figure 3-5: (Top) 1780
Figure 3-6: (Middle) 1795
Figure 3-7: (Bottom) 1805

Plates by Margot Hamilton Hill depicting Late 18th Century fashion (Hill 139, 143, 147).

There is a very strong military influence existing in the script and it was Virginia's plan to push this to an even higher level, with an added element of stage combat to be seen onstage. I showed many different examples of the uniforms of the period to the design team to impress upon them that the color palette would be extremely varied even within the military uniforms. While uniforms from the 17th century to the middle of the 19th century were often very bright - displaying the glory of war - they were also very definitive in their design and color palette. However, during the Napoleonic period this was not true. Napoleon was unique as a ruler that he did not have a long standing royal family to lean on so he instead gave the title of prince or princess to anyone with the slightest relation to him. A condition of being a prince of the blood was that it gave the right for that person to design his own uniform in any color combination he desired. There was no color combination that was not represented in the fashion plates of the time and this variety posed a huge benefit for this period.

I knew from the beginning that I didn't have a hope of constructing every garment necessary to costume such a large show in the time frame available. There were 37 characters in this production with the actors being double cast in the minor roles. *Lear* was to enter the shop on Monday, October 12th and this provided five weeks to assemble the show. The characters that were the most logical to pull from the costume stock were the armies but this posed its own set of complications. The armies of Albany, Cornwall, and Lear's knights each had three members seen on stage and the French Army was represented by four soldiers. These constituted a large number of costumes as a whole, but the division allowed for some room to maneuver. I decided that if I looked at each army as an individual unit rather than dividing them by country I opened up some more

possibilities. *Napoleonic Uniforms* by Col. John R. Elting was an amazing resource as it contained hundreds of illustrations by Herbert Knotel depicting the many different uniforms worn during this period. This book displayed the wide array of styles and colors open to interpretation. A small sample of the variety can be seen in figures 3-8, 3-9, 3-10. Since there wasn't a single iconic uniform I decided to try and pull these costumes from stock. It was this decision which began to narrow the color palette of the show. In the end I was able to outfit three of the four armies from stock with only minor alterations necessary. The final army, that of Albany, was unable to be pulled due to a bit of unique casting.



Figure 3-8: (Top) 7th Lancer Regiment, Lancer, 1811-12

Figure 3-9: (Middle) The Coptic Legion, Grenadier, 1799

Figure 3-10: (Bottom) 20th Chasseurs à Cheval, Trumpeter

Plates illustrated by Herbert Knotel depicting Napoleonic Uniforms (Elting).

Virginia and I discussed the arc of each character as the show progressed. It was very important to me that this arc be displayed through the costumes. I decided that each character was to start the show in a very clear position and to shift from there as the story progressed. I wanted each character to start with an identifiable color with families coordinating where it was appropriate. Individuals would then progress from this beginning state to either become more vibrant if they stood in opposition to Lear or to become more neutral if they were sympathetic. The supporters would also be pared down, becoming more simplified in silhouette while those in opposition would grow in volume with the addition of costume pieces, in effect masking their true natures.

Chapter 4: Sovereign Style

King Lear

King Lear is an aging man, ready to resign from his position and leave the burden of running a country to his daughters. The actor cast to play Lear was in his mid 50's, and while this is younger than Lear is traditionally played, it worked well with the rest of the ensemble which was made entirely from undergraduate and graduate students. This was also beneficial as Lear must carry his daughter Cordelia on stage at one point and casting a slightly younger actor in this role allowed for this task to be completed without worry of injury.



Figure 4-1: King Lear's Coronation costume (Photo courtesy of Doug Smith).

As already stated, the Coronation was a very important image to me. I wanted this opening scene to demonstrate the opulent nature of the court and to provide the starting place from which Lear falls so dramatically. I wanted this scene to incorporate rich fabrics and exaggerated trims to push the peacock-like nature of the court as far as possible. I chose to add a long purple velvet cape over Lear's initial costume, selecting purple as it is traditionally the color of royalty, and because the image of the king in a long purple cape was important to the director. It also brought in a third strong color that I wanted so that each of his three daughters would have a strong color to tie with him. I chose to add two layers of trim to this cape, the outer layer being white fur and a row of large gold trim to follow next to it. I also gave Lear a gold medallion on a purple velvet

band as a badge of office which he only wore in this scene. The properties master built Lear's scepter and I built his gold crown with red velvet lining to serve as the badges of his office he gives to his two son-in-laws.

It was my initial desire that Lear and his Knights be costumed in a similar fashion for the start of the show as I saw Lear as a man very connected to his country and his position as their leader. It was my view that if he wore a version of the Knights' uniform this would become more apparent. This also emphasizes how devastating the loss of his military retinue is to him and how this loss proves the final indignity precipitating his fall to madness. I found a number of reference pictures depicting the standard uniform of the period as seen in figure 4-3. I wanted Lear's colors to be red and blue as these are iconic of England and I felt to ignore this color combination would confuse audiences. I did chose to invert the colors from the traditional "Red Coat" to one of blue with red accents. This decision was strengthened when I was able to use three blue uniform coats from stock for the Knights. In order to make Lear stand out, I chose to have his coat made using a brighter blue gabardine than his Knights, whose coats were navy, and to incorporate a wider gold



Figure 4-2: King Lear's initial costume (Photo courtesy of Doug Smith).



Figure 4-3: Private - Battalion Company Coldstream Guards. A Standard Style of Uniform. (Davis 174).

trim as accent. I also chose to use a large tricorne hat in black with gold trim to replace the crown in which he started the show with. Lear was also given a short navy blue cape in velvet to wear while traveling. This was the first layer Lear lost and signaled the beginning of his decline to madness.

At the end of II.iv Lear leaves his daughter's house, preferring the storm tossed heath to the treachery of his daughters. Throughout the next four scenes, Lear loses many of his costume pieces and is led off stage by Kent in Act III, scene v clad only in his shirt, pants and boots, having torn the rest off during his wandering through the storm.

Possibly the most interesting costume to design was Lear's costume when he enters mad "fantastically dressed with weeds" (IV.vi. 78). When designing this costume, I started by considering what Lear was

wearing at the end of Act III: white pants, white shirt, black

boots. I decided to base his

costume on the period underwear and an off-white shirt with a great deal of distressing.

In Act IV, scene iv, Cordelia describes Lear as being

Crown'd with rank furmiter and furrow weeds,
With hardock, hemlock, nettles, cuckoo flow'rs,
Darnel, and all the idle weeds that grow
In our sustaining corn.



Figure 4-4
Front and back view of Lear's "mad" costume.
(Photo courtesy of Doug Smith)



Figure 4-5

(IV.iv.73)

I decided to attach many different plastic plants on to a very rough cream cape that had already been distressed. I chose a variety of leaves with green and yellow variegation and some flowers that had small yellow blooms and another with a purple heather appearance. I chose to distress the cream linen underpants and the unbleached muslin with yellow and brown acrylic paint and to tatter the hem of the shirt and pant legs. I also elected to brutally cut the sleeves from the shirt to give the appearance that the clothing had gone through a great deal of trauma, inflicted by both the heath and by Lear's madness.

I chose to fashion Lear a crown using a metal frame and covered with the same weeds that decorated his cape. The actor playing Lear requested that the inside of the crown band be covered with brown felt as opposed to leather as he saw it justification for his line "It were a delicate stratagem to shoe/ A troop of horse with felt" (IV.iv.81). He then removed his crown and gestured to the felt during his monologue. I also created a necklace using braided leather and the same weeds to mimic the medallion of office Lear wore at his coronation. I wanted Lear to possess the same costuming elements in this scene that he wore at the Coronation to demonstrate that even in his madness he was still a king - still possessing the same qualities as a man, the same need to display that station.

Lear's final costume was given to him when he arrived at the French camp and came under the protection of his daughter Cordelia. At this point, I wanted to continue moving those loyal to Lear into a neutral color palette, centered in cream and beige. I was able to use a costume from stock consisting of a cut-away coat with matching pants made of a rougher fabric with white and oatmeal stripes. It had lapels which were not

present on any of the courtly men's cut-away coats and I felt that that this worked to maintain a separation between Lear and these other men. While he is still a man worthy of respect, his ordeal on the heath caused him to become something different than what he was. I paired this costume with a medium brown vest to maintain visual appeal in his costume and to keep it from becoming flat and uninteresting. I chose to use black boots once again as this was the color the French soldiers were wearing so it seemed believable that those would be what were on hand.



Figure 4-6: Lear's final costume (Photo courtesy of Doug Smith)

The Fool

The Fool is a companion of the King, responsible for producing entertainment through song, dance, conversation and action. The script doesn't denote a specific age for the Fool nor any visual requirements.

Virginia considered a wide range of body types and ages to serve as the Fool and finally settled on a younger man in his early twenties. I wanted his costume to reflect his youth which stands in opposition to Lear's apparent age.

In some productions, the same actress plays the Fool and

Cordelia, Lear's youngest daughter, and I wanted to maintain these two as contemporaries.

It was important that the Fool coordinate with Lear while remaining comical. I chose to accent his station by using the silhouette of the "Incroyables". "The style for men that became popular was that of the English Country Gentleman and consisted of a Tail Coat with short vest and pantaloons" (Davis 132). This fashion was much exaggerated, incorporating large collars and cuffs on the coats. Therefore, I chose to emphasize extremes with a dark red coat paired with solid pale blue pants. The Fool describes himself as "The one in motley here" (I.iv.20). Motley refers to either a two tone split (parti-color) or patchwork. I was very fortunate to find a deep red home-decorator fabric that had a patchwork appearance that fit the requirements I was looking for perfectly. This fabric was heavy enough to support the coat structure and whimsical enough to appear comical. I was not interested in dressing him in a true parti-colored



Figure 4-7: The Fool (Photo courtesy of Doug Smith)

ensemble and this fabric accomplished the feeling I was looking for. I also was able to find a blue patchwork fabric that had a much higher contrast between the blues and golds which worked wonderfully as the cuffs, pocket flaps, collar and lapel facings. The pants I chose to build for the Fool had a row of buttons on the outer seam of each leg from waist to ankle as seen in figure 4-8. Contrary to other men's costumes, I chose to give the Fool soft shoes with very thin soles to accent his youth and to display that his work is not manual labor and therefore he has no need for boots.

The Fool started the show with an overly large bicorne hat which he traded for a more traditional fool's coxcomb. His lines in the script involve him offering Kent his coxcomb as Kent has become a fool. The Fool states "Let me hire him too. Here's my coxcomb" and offers Kent his cap (I.iv.19). For this reason, I chose to ignore period fashion and instead turned to a book of tarot cards I was given by Virginia to draw inspiration for the character. From this book I chose a soft hat with bells across the crown and on the tip of the tail as can be seen in figure 4-9. It also had two flaps over the ears for the actor to play with during



Figure 4-8: Pantalon-guetres pour monter a cheval (Delpierre 29).



Figure 4-9: The Fool card from The Haindl Tarot (The Fool's Journey 10).

his comical story telling.

A common element of many tarot cards is that the fool carries a white flower. It was my desire that the Fool carry a white flower to mirror King Lear's scepter. The new hat and white flower served to represent the Fool's version of Lear's kingly implements that he gave away, thus making Lear less important than the Fool as he had no purpose while the Fool retained his. I discussed the possibility that the Fool's flower could lose petals as the play progressed but this was abandoned in favor of the Fool pulling the petals off at one climactic moment.



Figure 4-10: Tarot Card (The Fool's Journey 8)



Figure 4-11: Tarot Card (The Fool's Journey 1)

Early in the process Virginia and the design team had many discussions about the character of the Fool as he is an important character who disappears at the end of III.vi with no explanation as to where he goes. Virginia wanted to have Lear kill the Fool at

the height of his insanity, thus demonstrating that Lear is so far gone that he is capable of mindless violence on his closest friend. I worked with the props master on how to best accomplish this stabbing. He decided to create a small plastic bag filled with stage blood that the Fool would clutch over his chest and squeeze to break it open, allowing the blood to run down his hand and chest.

Originally Virginia wanted Lear and the Fool to get soaked while out on the heath in the storm. She and I discussed this possibility and I wasn't sure that it would show well enough to the audience from the Howell stage to warrant the extra work for the actors and stage crew. It was decided that for first dress rehearsal I would set up stations for Lear and the Fool to soak their heads and shirts before entering in III.VI so that we could see how it would read. While it ended up not being effective as a demonstration of the storm upon these two characters, it did create a very interesting effect with the stage blood used on the Fool at the end of this scene. The wet shirt allowed the blood to move more rapidly across the fabric and actually soak in. On the second dress rehearsal the Fool's shirt was dry for his death scene and the blood ran down the shirt and pooled on the stage with very little soaking into the fabric. I decided that the Fool would use a spray bottle to mist the front of his shirt before this scene so that the blood would soak into his shirt and cause more of a contrast with the large splash of red across his white shirt.

The King's Knights

King Lear has a large retinue of soldiers which are represented by three actors seen on stage. I chose the standard red, white and blue to represent the King and echoed those colors in his soldiers. I made this decision based on three existing coats in stock. One coat had to be decorated to match the other two but this was more desirable than constructing three entire costumes for a set of characters which only appear for short periods in the early part of the play. Their costume was a less ornate version of Lear's first costume and consists of white pants, white shirt, white vest, blue coat with red plastron and cuffs, black tricorne hat, black boots and white baldric supporting a sword.

The two coats that already had trim were in two different colors; one gold, one silver. Rather than go through the time consuming process of removing the trim from one costume and reapplying it in a different color, I chose to leave the coats as they were and chose a trim with both gold and silver in it to decorate the third, allowing that to tie the two coats together. I felt that the slight variations in the three coats would be mostly overlooked or could be explained away as differences in rank.

Finding boots to fit the large number of soldiers



Figure 4-12: The King's Knights. (Photo courtesy of Doug Smith).



Figure 4-13: Late 18th Century; French Republic (Braun Plate 82).

proved to be difficult, especially under the budget strains of such a large show. To solve this problem, I found a cheap version of a man's riding boot online from the Gentleman's Emporium. These were called a Captains Mid-Calf Boot, and while these boots were not ideal as they had a large rubber sole and a zipper up the inside, they were only \$44.95 and therefore could be purchased within the budget. It came down to a decision between these more modern boots or no boots at all, so the boots were purchased. They ended up being suitable on the Howell stage due to the distance between the audience members and the actors on stage.

To compensate for the slightly shorter boots, I chose to make the soldiers full length pants to cover the gap between the actor's knee and the top of the boots. I felt that the end result was very satisfactory. The shop also constructed the white vests for the three Knights as it was important that they match Lear's costume and there were not three matching vests in stock that were purely white and had the proper front required for the period and shape of the uniform coat.



Figure 4-14:
Prussian infantry in
1806, by L. & F.
Funcken.
L'uniforme et les
Armes des Soldats
du Premier Empire.
(Casterman Watson
Publishing 1969).

Chapter 5: Royal Regalia

Daughter's Coronation

Once Lear's initial costume had been established, I turned to his daughters. I knew the silhouette I wanted to start with but had paid little attention to color. I wanted the three sisters to begin in white, empire-waisted gowns as this seemed to be the established fashion choice for women at Royal functions (Figure 5-1). This white also stood in stark contrast to the darker elements of the set which was mostly done in tan, black and grays.

The capes were the element of their initial costumes that I was most intrigued by and I decided that they should have some sort of a tie to their father. Cordelia is the only daughter who has the purest heart and truly loves her father. For this reason, I chose to tie her more closely with Lear who would be wearing a royal purple velvet cape for the ceremony. I chose to give Cordelia a pale purple cape with less ornamentation than Lear, Goneril and Regan.

Goneril and Regan do not have pure hearts nor do they have their father's best interests in



Figure 5-1: Early 19th Century; Empire style in Germany and France (Braun Plate 85).



Figure 5-2: Le Petit Habilleme de l'Imperatrice (Delpierre, 7).

mind. To this end, I decided to go with a perversion of Lear's red and blue on his daughters. Goneril and Regan were to wear burgundy and teal respectively. I felt that these colors maintained a subtle tie to Lear while establishing their own dominance.

Goneril's cape was made of a deep burgundy velvet with a white fur trim with black dots in it. I felt that the addition of the black served to remove her from Lear whose cape was also trimmed in white fur. The black showed as little spots on the perfection she was attempting to display. Regan's cape was a teal crushed velvet with a wide gold trim down the front edges. Due to the crushed nature of the velvet, the shadows appeared almost black, displaying her darker nature.

The three women also wore small crowns as hair accessories in anticipation of the event. These were originally Christmas ornaments and served very well as a cage for the bun pieces the actresses wore. They were delicate gold wire decorated with large pearls.



Figure 5-3: Goneril's Coronation costume.
(Photos courtesy of Doug Smith).



Figure 5-4: Regan's Coronation costume.



Figure 5-5: Cordelia's Coronation costume.

Chapter 6: Trappings of Two Sisters

Goneril

I decided that Goneril would keep the white empire-waisted dress throughout the show to eliminate the need to build a second dress for her. I also felt that the stark white dress worked well in establishing a vanity suitable to this character. The fabric I chose to use for this dress had a white-on-white pattern that provided an interest to the dress without destroying my desire that the dress be solid white. I decided that the dress needed gold trim at the neckline and wrists to emphasize the design lines of the garment.

The color choice of burgundy was maintained throughout the design of her costume while growing in opulence as the show progresses. It was important that Goneril remain as luxurious as she was at the coronation and this proved difficult as the long cape was a very strong statement. I was fortunate to find a beautiful burgundy silk with an all-over floral embroidery that worked wonderfully as an overdress with a short



Figure 6-1



Figure 6-2



Figure 6-3

The progression of Goneril's costume after the Coronation.
(Photos courtesy of Doug Smith).

split skirt. This overdress had short puffed sleeves and I designed the white dress's sleeves to be able to fill up the sleeves on the overdress. I wanted this overdress to have a skirt that started shorter in the front and longer in back, creating a sweeping arch, similar to the dress on right in figure 6-4.

While the dress was in construction, it became apparent that the back of the garment would be very simple and have no visual interest. This was not desirable as the front had so much more ornamentation,

so I worked with Janice who was drafting the pattern to brainstorm possible solutions. It was decided that the space was large enough to handle a triangular cutout that would allow for the upper back to be exposed. This cutout, the neckline and the entire skirt hemlines were then trimmed with a gold and burgundy trim that worked very well on accenting these lines without overwhelming the delicate embroidery on the fabric. I then chose a very large gold and pearl ornament to decorate the center front where the dress fastened. While this wasn't an actual clasp, it gave the appearance of one and there were no clasps available in the size I wanted.

As I wanted the "bad" characters to grow in ornamentation, I chose to provide Goneril with a second skirt that was able to snap into the waist of the overdress. Originally, I was looking for a sheer fabric with gold embroidery, but I was having difficulty finding a fabric suitable to the design. Everything I looked at had too large of a motif or had a curtain-like appearance, so Janice brought in fabric she had at home. One



Figure 6-4: Early 19th Century; Empire style in Germany and France (Braun Plate 85).

of these was a beautiful gray metallic lace with gold motifs running through it. As this actress was larger than I had originally thought, the two toned lace worked very well at masking the large white expanse shown by the overdress. I also thought that it served very well in promoting the lavish feeling I was looking for.

In the final scene, all of the characters have arrived at the height of their progression. I wanted the two sisters to stand out as being almost over-the-top in their costuming. They each had a short velvet cape in their respective colors to be worn when they were traveling. In Act V, scene iii

Goneril arrives at the British camp near Dover. I decided to take her velvet traveling cape and add a large collar of black and gold that would snap into the neck. I had looked at a number of paintings that had a white lacy collar that framed the neckline of the dress as in figure 6-5 and it was my original plan to build something like this. However, time was growing short and Ann pulled a few existing collars out of stock. I immediately loved the ornamentation and the rigid feel of these wire and mesh collars that the white ones had been

lacking. While this wasn't my original design, I discovered how truly good things can come from working with other people; the benefit of re-evaluating the design and accommodating with is available in stock.



Figure 6-5: Portrait en pied d'Henriette Sherer, Comtesse legrand, 1795-1848. Salon de 1814. Musee national du chateau de Versailles Photo Musees nationaux (Delpierre, 2).

Regan

Regan would also continue the show in the same white dress she wore for the Coronation. This empire waisted dress was constructed using a white-on-white fabric that I toned slightly so that it didn't appear as stark next to the actress's skin but still read as white and not as cream. I was very concerned that this dress would not appear to be in the same color palette of those loyal to Lear. I chose a bright gold trim to accent the wrists and neckline of this dress so that there was a slight separation between the white dress and the actress's skin and so that the dress was on the same level as Goneril's.

I had found the fabric for Regan's overdress before I began designing her costume. I fell in love with the teal chiffon fabric with black-gold flecked velvet motifs due to both the color and the scale of motifs. I felt that it displayed a level of finery that was well suited to this character and to the period. I knew that this was the fabric I wanted for her costume so I designed with it in mind. There are a wide variety of



Figure 6-6



Figure 6-7

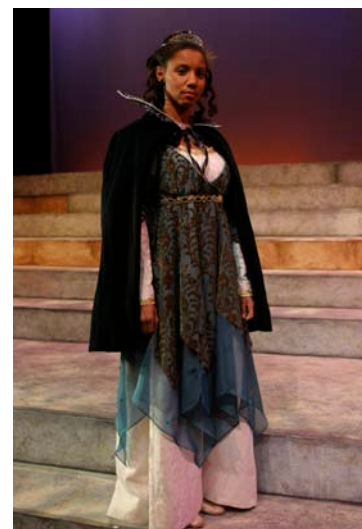


Figure 6-8

The progression of Regan's costume following the Coronation (Photo courtesy of Doug Smith).

overdresses throughout the Napoleonic period and I chose to design a softer overdress than Goneril's because I wanted these sisters to fit together without being overly coordinated (Figure 6-9). To accomplish this, I chose to end the skirt at about the same level, roughly 18''. I was very fortunate to find a beautiful trim with dark gold and black faceted stones surrounded by gold seed beads to serve as the belt for this overdress.

I wanted this costume to also have an overskirt that would snap to the overdress's waistline. Originally I was going to use the same fabric as the



Figure 6-9: Early 19th Century; Empire style in Germany and France, 1802 (Braun Plate 85).

overdress but two factors changed this design. The first change being that the fabric was \$40 a yard and my budget could not afford to cover the additional yardage. The second reason was that the second skirt would eliminate the impact of the first and in effect, causing it to appear as if the dress grew in length rather than looking like the additional piece it was. To solve this problem, I chose a sheer brighter teal that was cut with the same pointed hemline as the overdress. This brighter color balanced the metallic lace Goneril wore. To add more ornamentation to Regan's costume, small teal sequins were sewn randomly onto this overskirt so that it would sparkle as the actress moved without weighing down the fabric.

Regan also had a dark teal cape she used for traveling and I also wanted her to have a collar as well. This element of her costume went under the same progression as Goneril's and I was very pleased with the black and silver collar I ended up using for this character. The two collars also served to maintain the sisters as individuals and this may have been lost had I gone with my original plan of constructing white ones. This alternative was superior to my original design and I am very happy with the effect they had on stage.

Chapter 7: Devoted Dress

Cordelia

After the Coronation, when Cordelia fails to say the lines her father wishes to hear and is disowned, she leaves the play only to return in Act IV, scene iv. Cordelia reappears as a guest in a foreign land, determined to save her father. I gave her a short cream velvet capelet to wear in just this one scene as a visual reminder that she has traveled to arrive here, having been banished from the country and given to the King of France. This capelet was pulled from the costume stock and a gold trim was applied to the neckline.

I designed for her a new version of her original white dress, this one in a taupe with cream flowers woven in it. This fabric was chosen as it was detailed enough to be fitting for a queen yet fell within the color palette I wanted for a supporter of Lear. This dress was trimmed in gold along the neckline, waistline and cuff to add an element of finery to the simple lines. The simplicity of this garment gave her a childlike quality

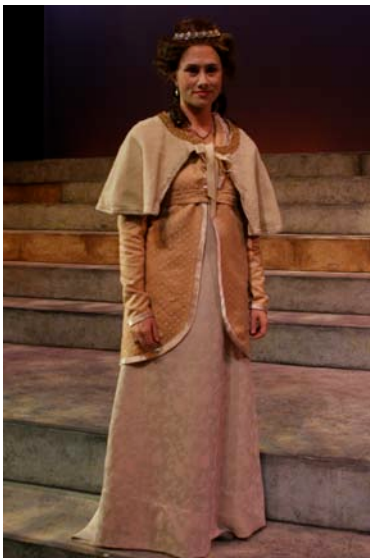


Figure 7-1

Figure 7-2

Figure 7-3

Progression of Cordelia's costume following the Coronation
(Photo courtesy of Doug Smith).

which I found very appealing in this character. She is stripped to this basic layer when Lear enters with the dead Cordelia in his arms. I wanted her to appear to be a child to re-establish the father-daughter relationship between these two characters. Even though she comes to save her father, in the end it is he who cares for her and dies because he has lost her.

Over this basic dress, I chose to give her a gold jacket that resembled the riding fashion of the period. I wanted this garment to be both structured enough to demonstrate the control she holds as the Queen of France yet be whimsical enough so that her youth is not masked. I chose a gold upholstery fabric as I wanted to add some color into her costume but did not want the color to overwhelm her. An ivory satin bias tape was then applied to the edges of the lapels and the skirt to enforce the design lines. I chose a dainty gold crown decorated with pearls to finish her costume.

Chapter 8: Garments of the Good and the Bad

Earl of Gloucester

The second noble family headed by the Earl of Gloucester posed an interesting challenge. Gloucester serves his king to the end and is blinded for his loyalty. He is a contemporary of Lear and the actor cast was in his early 20's. The aging of this character was made considerably easier as he only had to appear to be in his 50's rather than the traditional 70's. The script calls for this actor to have a beard which Regan plucks. It was very fortunate that this actor grew facial hair very well and brushing liquid gray into it served to age this actor when paired with simple aging make-up. I was not interested in him wearing a powdered wig and his hair was cut in a very short, contemporary style. Therefore a grayed wig was worn and this finished aging this character.

I decided that Gloucester would wear the fashionable styles of the day with an ornate court coat in a dark blue. I wanted his loyalty to Lear to be apparent while providing a palette for his family. This court coat was constructed using a navy blue brocade and I wanted it to be embroidered with large motifs down the front edge, similar to those seen in figure 8-2. This was a very



Figure 8-1: Earl of Gloucester (Photo courtesy of Doug Smith).



Figure 8-2: Men's silk suit, ca. 1770-1780. (The Brooklyn Museum) (Payne 421).



Figure 8-3: Made for B.B.C televisions, “The Prince Regent,” and designed by Raymond Hughes. Elaborately embroidered Cut-away Coats, similar in style, for formal and Court occasions. (Photograph, courtesy of Angels and Bermans) (Davis 151).

common element of formal and Court dress as demonstrated in figure 8-3, which displays three beautiful cut-away coats designed by Raymond Hughes for the B.B.C television production of “The Prince Regent”. Since time and complexity did not allow for actual embroidery to be done down the front, I chose to cut the motifs out of a piece of upholstery fabric and for these to be satin stitched onto the garment. I chose a lighter blue fabric for the cuffs and pocket flaps of this garment, trimmed with a navy and gold ribbon. As the motifs were shades of blue and brown, I chose a brown striped vest from the costume stock to enhance the decoration and to keep this costume from being a solid square of blue.

For the pants, I pulled a pair of blue wool front-fall knee-breeches from the costume stock to coordinate with the coat. I chose to give Gloucester white tights and black buckle shoes because as an Earl with a grown son, he would not have dressed for manual labor, but rather in Courtly fashion. The splash of white at the legs also added a

hint of weakness into the character and would replicate the white shirt to which this character would be stripped to later in the show.

Gloucester is blinded by Cornwall in Act III, scene vii on stage. This proved a very difficult challenge as it is a very violent episode occurring in front of the audience. I wanted Gloucester to appear fragile at this moment so decided that he would be stripped of his coat, vest and cravat and that his shirt would be partially untucked. This allowed for his chest to become a white palette the blood from his eyes could run onto. The rumpled shirt also gave the impression that he had struggled against his imprisonment and that he had been overpowered by Cornwall's men. He is then turned out to wander, blinded, to Dover where he had sent Lear to meet with Cordelia and the French army. I gave him a gauzy white band to wear over his eyes for the remainder of the play. The gauze allowed for him to see the stage while not giving the impression that he could not. I used stage blood to cover his eyes in order to retain the impression of a fresh wound.



Figure 8-4: Earl of Gloucester after having been blinded (Photo courtesy of Doug Smith).

Edgar

Edgar posed the greatest challenge as he begins the show as a playboy but ends a loyal ruler. I decided on a light blue court coat for him to start the show in. I wanted this coat to have less ornamentation but to still have a level of detail so I chose a light blue upholstery fabric that had a small diamond pattern woven throughout, similar to the coats shown in figure 8-3.

While I knew this pattern would not show from the stage, it still served to break up the fabric slightly so that it did not appear flat. I then chose a cream and gold trim

to edge the cuffs and pocket flaps so that they stood out from the body of the garment.

I paired this coat with a gold and floral striped vest pulled from the costume stock as it was reminiscent of Gloucester's brown and gold striped vest. A pair of brown velvet knee-breeches were pulled from stock as these gave a hint to this character's eventual good nature without being overly blatant.

Edgar's illegitimate brother, Edmund, desires Edgar's inheritance and so he concocts a story that causes Gloucester to believe Edgar seeks his father's death. This causes Edgar to run away in order to avoid being imprisoned or killed by his father. He creates the disguise of Poor Tom, a mad beggar. He describes his disguise saying

My face I'll grime with filth,
Blanket my loins, elf all my hair in knots,
And with presented nakedness outface
The wind and persecutions of the sky.
(II.iii.36)



Figure 8-5: Edgar's initial costume (Photo courtesy of Doug Smith).

Using these lines as the basis, I decided that Poor Tom should appear as if he cobbled together his outfit from rags. I chose a number of different fabrics that had a rough woven appearance and cut them in ragged pieces. These were then attached to a pair of briefs and distressed using acrylic paint and a makeup product called plains dust. I then gave him a distressed rectangle of fabric to tie around his torso. His skin and hair was then covered in brown makeup and plains dust to give the appearance that he covered his body in mud. I wanted his costume to have a similar feel to Lear's madness costume but slightly darker and more distressed.

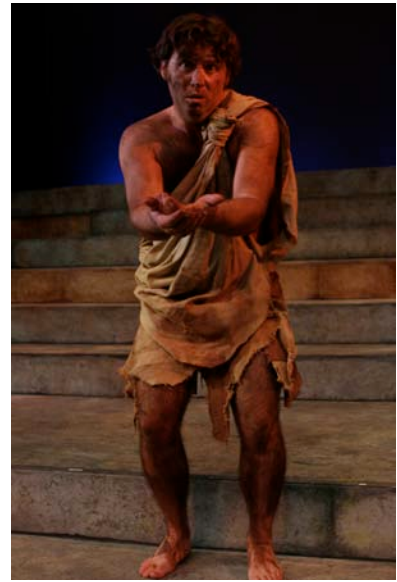


Figure 8-6: Edgar dressed as “Poor Tom” (Photo courtesy of Doug Smith).

Edgar's final costume was provided for him by a loyal servant of Gloucester and she describes it as the “best ‘parel that I have” (IV.i.67). As this character was a peasant, I wanted Edgar's final costume to be a combination of peasant clothing with some pieces being more in fashion. This is also the costume where Edgar has reached the height of his arc, being the most sympathetic with his father and Lear, so I wanted him to have moved into the neutral color palette of the supporters. I selected a pale yellow corduroy fabric that had a crushed appearance as this was a nice enough fabric for the future king to wear while still giving the appearance of being peasant garb. I chose to have him dressed in a tail-coat as this was the cut I had established for the lower-classes. I chose to leave this coat unadorned, only providing him with the minimal number of buttons necessary to close it but free of all other decoration. It did not even have cuffs or pocket

flaps as I wanted it to remain as simple as possible. As this is the costume Edgar is crowned as the King of England wearing, I wanted his progression from privilege to beggar, only to be clothed by the kindness of a peasant to remain apparent.

I originally gave this character a pale blue moiré vest but when seen onstage at the first dress rehearsal, the cool tone of the vest conflicted with the warmer tones of the rest of the costume. I then pulled a silver and black patterned vest that did not fight with the yellow coat and maintained a lighter appearance to the costume. I paired these with light brown rough woolen breeches that were slightly lighter and rougher than his original pants. His costume was then finished with black boots as I wanted him properly suited to travel the English countryside with his father and as his clothing came from a peasant, boots seemed like a suitable shoe he would have been provided with.

I was never satisfied with the fit of this coat and I worked with the person in charge of its construction, Emily Parker, and the shop supervisor Ann Watson on possible solutions that could be explored. The coat was quilted to its lining which worked to eliminate some of looseness of the fit and the collar was cut down so it didn't appear as comical, but in the end there was nothing left to do except rebuild the garment. It was too late for this to be an option so the coat was used in the performance. While the director and I were never completely satisfied with the end result, it was probably never noticed



Figure 8-7: Edgar's final costume (Photo courtesy of Doug Smith).

by the majority of the audience and could be explained away as the clothes were borrowed from another character.

In Act V, scene ii Edgar enters disguised to fight his brother Edmund because of his disloyalty to their father Gloucester. Virginia and I discussed this and decided that the most logical action would be to mask Edgar for this scene. I decided that I did not want his mask to be black and instead chose to create a white mask. A traditional domino mask wasn't appropriate so I instead decided on a rectangle of white fabric with eyes cut out that could be tied around his face. Masks are difficult on today's stage as they are uncommon in contemporary life. The audience had mixed reactions to the mask, often drawing laughter and this made me unsure as to its success. However, the respondent to our production from the Kennedy Center American College Theatre Festival said that the mask made him think of the blinded Gloucester and that he found the result very satisfactory. While this had not been my original intention, I was pleased that it could cause this reaction.

Edmund

Gloucester's illegitimate son Edmund is the quintessential villain, serving his own needs regardless of the cost. I chose to outfit him in black only interrupted with metallic trims. I also wanted him to appear as snake-like as possible as he is a master at deception and decided to narrow his silhouette as much as possible. I used a black moiré that appeared like snakeskin and the fabric had a wonderful sheen that added to the ornate qualities of the character. I was fortunate to find an amazing upholstery trim that was gold and white with large loops worked off of a central band. I used this trim to accent the curved front of the cut-away coat and on the cuffs and pocket flaps.

I paired this coat with a silver and black satin vest pulled from the costume stock. Even though his character is a bastard, I wanted him to appear confident of his position and to have an air of entitlement. He wants what his brother has but the circumstance of his birth keeps what he desires out of his grasp. This vest was more fashion-forward than many of the other characters, ending at his natural waist with small points rather than the longer vests with deep points many of the other courtly men wore. He wore a silver cravat in contrast to the white that most men wore. A pair of black knee breeches was pulled from stock and black boots finished out his costume.

As Edmund also does his share of traveling, I wanted him to have a cape that would add another element to his costume, thus allowing him to grow slightly. I was not



Figure 8-8: Edmund, Bastard Son of Gloucester (Photo courtesy of Doug Smith).

interested in him gaining a number of pieces as I felt that he displayed his evil nature from the beginning and didn't grow in that respect like Goneril and Regan did, the other characters in opposition to Lear. I chose a black fur cape with a jagged trim that added a nice element of wealth to his costume.

Edmund does a great deal of sword fighting throughout the play and he is also the most confrontational of the characters. For this reason, I gave him a sword to be worn throughout the play, rather than only wearing it when he was engaging in a fight.

Attendants of Gloucester

I decided to pull the costumes for Gloucester's attendants from the costume stock. As Gloucester is a sympathetic character, I wanted his servants to be dressed in warm tones with hints of blue.



Figure 8-9: Attendants of Gloucester (Photo courtesy of Doug Smith).

I chose an older style of dress for the female attendant that appeared to be a bodice and skirt with an attached apron (Figure 8-10). This costume was constructed from rougher fabrics and I used this to keep a clean separation between the servants and ladies of court. Gloucester's male servant wore a brown wool tail-coat with no ornamentation. I paired this with a gray patterned vest and rough blue shirt. Black pants and black boots finished his costume. This actor doubled as a member of Cornwall's army so the boots were able to be used with both costumes and also served to establish this character as one responsible for manual labor. The male servant did not wear a cravat as I wanted this costume to be simpler and have a more cobbled-together appearance.



Figure 8-10: Middle class, 1790-1792 (Braun Plate 82).

Chapter 9: Faithful Fashion

Duke of Kent

The Duke of Kent is loyal to Lear from beginning to end of the play and is the only one that stands up to Lear, bidding him to rethink his plan to give his kingdom to his daughters and his banishment of Cordelia. In response to this act of loyalty, Kent is banished from England.

As Kent is loyal from start to finish I wanted to start him in sympathetic colors but in richer tones, similar to Edgar who began the show wearing brown pants. I chose to give Kent a combination of brown, green and gold for his first costume. I purchased a brown upholstery fabric with a subtle pattern woven into it to build his court coat. The woven pattern served to make the coat appear rich and the character well-appointed. This pattern also broke up the fabric so that it did not appear as a solid block of color. A white lace was dyed to a rich cream and it was worked down the front of the coat and applied to the cuffs and pocket flaps, serving to add more ornamentation to the garment.

I selected a gold and green fabric with large floral motifs to build his vest and this served to add more interest to the costume. Large brass buttons with cream stone centers were used on this vest to add ornamentation to the garment. Brown knee-breeches were pulled from the costume stock and finished out the costume.



Figure 9-1: Kent's initial costume (Photo courtesy of Doug Smith).

White tights and black shoes established that he is an older character with no need to do physical labor.

In Act I, scene iv Kent enters disguised, having chosen to remain in England to serve his King, regardless of Lear's wishes. As he is the first character to openly display his loyalty to Lear, I chose to move him into the neutral color palette first. I purchased a gold and cream striped fabric to build his coat from. As Kent is a wealthy character, I chose to maintain the cut-away coat style for him and a rich fabric. I compensated

by choosing to keep this garment devoid of ornamentation with the exception of small brown leather buttons running down the front of this coat. The rest of his costume remained unchanged as I wanted the audience to recognize he is the same Kent that was banished. I did add a brown hat as he spends the rest of the show traveling and I didn't want him to wear a cape or outer coat.

Kent describes his transformation into his disguise as him having "raz'd my likeness" (I.iv.16). Rather than have Kent start the show with facial hair and then remove it, I chose to instead add a goatee to his face. My thought was that this would serve to mask his face from those who may recognize him.



Figure 9-2: Duke of Kent disguised (Photo courtesy of Doug Smith).

Chapter 10: The Dressing of France

King of France

As already discussed, I knew from the beginning of the process that I would be unable to make all of the uniforms for the armies and therefore, allowed the available uniforms to dictate some of the color palette. I found eight green tail coats in stock that I would be using for the French Army as it had the most people in it. Therefore, I decided to costume the King of France in a green, white and gold ensemble even though he is never seen with his army. I wanted the King of France to stand out from the other men on stage at the Coronation so the use of a cream tail-coat separated him from the other men and was also the same style of coat his army would wear later in the play. The light color on top also served to distinguish him from the other characters that were primarily in darker colored coats. I redecorated this coat, adding a gold plastron up the front and added green trim to the edges of this and to the cuffs. I then decided that three large green horizontal bands would be used to close the coat. Bands were a popular decoration on military uniforms throughout the Napoleonic period and I felt that they served to break up the large gold plastron (Figure 10-2). I paired this coat with



Figure 10-1: King of France (Photo courtesy of Doug Smith).



Figure 10-2: 6th Lancer Regiment, Trumpeter, 1812 (Elting, Cheveau-Leger Lanciers, Plate 14).

dark green pants, a gold sash and black boots. A large green cape with a gold chain and a gold crown completed his costume.

The actor cast to play the King of France was also cast as a member of the Army of France and it was Virginia's wish that this not be recognizable. Therefore, the actor wore a blond moustache and goatee for this role. Its removal for his role as a member of the army served to greatly alter his appearance and I was very pleased with the effect. The facial hair also made him appear older which was very desirable as he was a monarch and bidding for Cordelia's hand in marriage.

The Army of France

The Army of France was one of the first groups I costumed. Even before I had settled on a costume palette for the rest of the production, I knew that this army would wear the green tail coats I was able to pull from the costume stock. As there were eight coats available, this would allow for the

greatest possibility that all four members would be able to be outfitted and these coats also differed in style than the other uniforms I was considering for the other armies. Tail coats were not as popular during the Napoleonic period, but there are a few examples, as depicted in figure 10-4. I chose to redecorate these coats as they originally had a cream plastron up the front that was very bulky. I decided to instead give the suggestion of a plastron through the use of gold trim and gold buttons.

I paired this coat with white pants partly because this uniform was then directly opposite that of the King of France and also because two of the actors playing members of this army served as members of the King's Knights earlier in the production. They were then able to use the same white pants from that



Figure 10-3: The Army of France
(Photo courtesy of Doug Smith)



Figure 10-4: 8th Line
Infantry Regiment,
Sergeant Major, Full
Dress, 1813 (Elting, Line
Infantry, Plate 26).

uniform, eliminating the need for two pairs of pants. I was able to pull the remaining two pairs from stock and the four men all wore black boots. A white baldric was worn to support the sword as this army engages in stage combat at one point.

I wanted this army to wear shakos, a common uniform hat of the Napoleonic army, because they were a small hat that would not get in the way of the sword fight and also because this type of hat traditionally has a plume on the top (Figure 10-5). Goneril describes the French Army, saying “France spreads his banners in our noiseless land,/ With plumed helm the state begins to threat” (IV.ii.70). However, the shakos in stock were too large and the cost of purchasing new ones was too great. Therefore, I compromised by purchasing cheap black felt top hats and cutting the brims off leaving only a small brim in the center front. These hats were then covered with green fabric with a gold band at the top. A green and gold plume finished the hat.



Figure 10-5: *Bonaparte's Volunteer Hussars, Hussar, 1800* (Elting, *Hussars*, Plate 59).

Healer

The Healer posed interesting challenges.

Originally called a doctor, Virginia was interested in adding more women into the ensemble so this role was switched from male to female and called a healer.

Originally, she was to be a sort of medicine woman but as the rehearsal process progressed Virginia became interested in her being more nun-like. I decided to ignore the green and gold color scheme the people of France had been working in and instead went with a cream habit and wimple with a blue tabard over this. This is very similar to the pieces that make up habits worn by the Dominicans during the last part of the 18th century (Figure 10-7). I felt that the pale combination appeared more spiritual and centered her in a devout position of healer regardless of political agenda.



Figure 10-6: The Healer
(Photo courtesy of Doug Smith).



Figure 10-7: Late 18th
Century; Nun's Garb
(Braun Plate 84).

Chapter 11: Attiring the House of Albany

Duke of Albany

What impressed me most with the Duke of Albany is that he is not a pawn of his wife, but rather grows more sympathetic to Lear as the show progresses. I decided to stay within a red scope for him but to have him be farther removed from his wife than Cornwall is to Regan. Therefore, I chose a deep orange and cream combination. I was able to pull the deep orange cut-away coat from stock. It was already decorated with wide gold trim and large gold buttons. I pulled a cream vest with metallic gold diamonds stitched across it.

Albany wore a deep orange cravat to draw focus to his face and to add more color into his costume. I paired his coat with a pair of cream knee breeches, white tights, and black shoes. While this character becomes more sympathetic as the show progresses, it is not until the end when he challenges Edmund that he displays any strength at all. I felt that the narrow breeches and tights emphasized a fragile quality to this character that it takes him a long time to overcome.



Figure 11-1: Duke of Albany
(Photo courtesy of Doug Smith).

Servants of Albany

I chose to maintain the older style of dress on the female servant of Albany. This maintained a similar silhouette to the female servant of Gloucester. I selected a dress with a tan bodice, sage green skirt



Figure 11-2: Servants of Albany
(Photo courtesy of Doug Smith).

and cream apron for this character which I pulled from the costume stock.

The male servant of Albany wore a tan tail-coat that was pulled from stock and I paired this with a brown vest and a red-orange shirt. Tan knee breeches, white tights and black shoes completed this costume. This character was devoid of ornamentation and I focused on rougher fabrics for all of his costume pieces. Once again, I was interested in this costume appearing as if it had been pieced together over time, rather than being purchased with the intention of being worn together. I was also drawn to the oversized lapels of this tail-coat as it gave an ill-fitting appearance to the garment that I felt was very appropriate for a servant.

The Army of Albany

The Army of Albany proved to be the most difficult of the four armies to costume. I had originally thought to use a set of brighter orange coats as the basis for this uniform, but it was not possible to fit one of the actors of the ensemble. The orange color was also a little bright but I was originally working with the belief that



Figure 11-3: The Army of Albany (Photo courtesy of Doug Smith).

I would have to make a compromise with this group. However, after the initial fitting it became apparent that the casting would not allow me to pull this set of uniforms from stock so I began looking for fabrics and reworking my design. I chose a deep rust colored corduroy for the body of the coat paired with a slate blue fabric for the plastron, cuffs and tail linings. I decided to use the same style of coat that the King's Knights had worn but with shorter tails and deeper plastrons (Figure 11-4). Rather than add a great deal of braid or ribbon to these uniform coats, I chose to trim them using a lot of gold buttons running up the curved edge of the plastron. I decided to not give this army vests, but rather to build a cummerbund out of a rust



Figure 11-4: *Cuirassier Regiment, Trooper, 1813* (Elting, Heavy Calvary, Plate 11).

colored fabric that had pin tucks already sewn into it.

This fabric had a beautiful shine to it that moved from rust to black.

I paired the coat with pants made of dark denim and blue leather spats over black shoes. This army was chosen to wear spats rather than boots as I was interested in saving myself the expense of three more pairs of boots and these spats were already in stock. As this army is lead by Albany, a more sympathetic character, I decided that of the three armies, it made the most sense for these three men to not wear boots. Spats were a very common element of many Napoleonic uniforms as seen in figure 11-5.

A white baldric with gray stripes supported the necessary sword. I chose to create shakos for this army in the same fashion as the French army but instead left them mostly black with a rust colored band at the base. A black and gold plume finished these hats.



Figure 11-5: *Infantry Regiment Royal-Italian, Chasseur, 1788* (Elting, Royal Army, Plate 7).

Chapter 12: Clothing the House of Cornwall

Duke of Cornwall

Regan's husband is the Duke of Cornwall and he presents a united front with his wife until his death. He is a very dark character and is responsible for the blinding of Gloucester. For this reason, I decided to costume him in dark teal to coordinate with Regan and black. I wanted his costume to be very ornate so I chose a black velvet corduroy for the body of his coat and a teal cotton that had a slight sheen for the cuffs and to serve as the ornamentation up the front edge of the cut-away coat. A black beaded trim was then used to edge

the teal and black beaded motifs were stitched down the center front. These motifs gave the illusion of frog closures and the glass beads gave a beautiful shine without being overwhelming. I wanted this coat to have a very dark beauty.

Cornwall wore a very simple black vest I pulled from stock and paired this with a black cravat. I chose to costume him in the same teal jodhpurs that his army wore as I felt Cornwall was very connected to his militia. Black boots finished out this costume and I felt that these gave a sturdy, brutal quality to this character. Cornwall is responsible for the blinding of Gloucester and the fight choreographer, Harris, wanted one of the eyes to be removed with the heel of Cornwall's shoe. It was my opinion that boots were well suited for this job as they were much more menacing than simple shoes would have been.



Figure 12-1: Duke of Cornwall (Photo courtesy of Doug Smith).

Servants of Cornwall

The male servants of Cornwall remain steadfastly supportive of Cornwall until the end.

These actors were double cast as members of Cornwall's army as well

and Virginia decided that we would not try to mask

this, but rather assume that a male member of Cornwall's household might easily serve in his army. Therefore, I chose to outfit both of these characters in darker tones but in the rougher sort of fabrics I was assigning to the servants. For the first male servant I chose a brown tail-coat and a gray vest. His pants were a rough brown fabric with large black flecks throughout. The second male servant wore a darker brown tail-coat paired with a black vest. I chose to have this character wear his teal uniform pants as I felt that he was the most loyal to Cornwall and even served as the Captain of Cornwall's army. Both men wore the same boots as Cornwall's servants as they did as members of Cornwall's army.

The female servant posed an interesting challenge as she ultimately stands up to Cornwall, giving him the wound that proved fatal. I chose to maintain the older silhouette that I had already been using for the other female servants and chose for this character a very gray brown skirt with a peach bodice. The warmer color of the bodice



Figure 12-2: Male Servants of Cornwall
(Photo courtesy of Doug Smith).

stood apart from the rest of Cornwall's household, but as this character ultimately stood up against the head of the household, I wanted her to approach the more sympathetic color palette without actually achieving it. She doesn't stand in defense of Lear himself so I didn't want her to move all the way toward a gold or cream, but in standing against Cornwall, she supports Gloucester who supports Lear. I felt that the peach tone was a good compromise for this character and caused a nice separation between her and the rest of Cornwall's household. She ultimately gets her throat slit for this act of bravery and defiance.

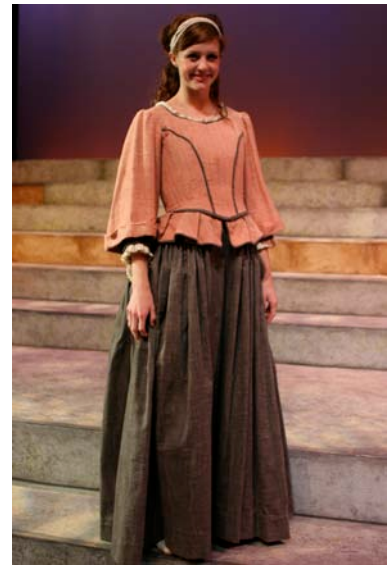


Figure 12-3: Female Servant of Cornwall (Photo courtesy of Doug Smith).

The Army of Cornwall

As already discussed, the Army of Cornwall was one of the first set of costumes I chose and this decided the color palette for the Cornwall household. I chose a deep teal coat for the Captain of Cornwall's army and gray wool coats in the same style for the other two members of this army. These coats were not period in cut, coming about 40 years later, but I felt



Figure 12-4: The Army of Cornwall (Photo courtesy of Doug Smith).

that this was an acceptable compromise to use them, especially as Cornwall is more interested in domination and progress than any other group. He is willing to do whatever is necessary to win the rule of England as evidenced by his blinding of Gloucester and killing of his servant.

I paired these three coats with matching teal jodhpurs and black boots. Silver helmets with black plumes finished out this costume. I decided on the more structured helmets as I felt Cornwall's army is the most confrontational and the helmets give a more menacing feel to these characters (Figure 12-5).

I also wanted this army to appear much darker than the other three and therefore chose to make them black baldrics to support the necessary swords. The three



Figure 12-5: 3rd Lancer Regiment, Lancer, Field Uniform, 1812 (Elting, Cheveau-Leger Lanciers, Plate 9).

men wore black leather belts around their waists that served two purposes, the first being that the coats were built with the intention of being belted and to not wear a belt made them appear very blocky, and the second reason being that the belts helped keep the baldrics from swinging around the actors during the fights. This army was the most physical during the sword fights and I didn't want anyone to be tripped by the baldrics while participating in the fight - which was a very real possibility due to the large number of step units.

Chapter 13: Loyal Livery

Oswald

Oswald was an interesting character to design as he is more loyal to his lady Goneril than her own husband is. To emphasize this, I chose to outfit him in a much closer color combination to her, selecting a burgundy tail coat. I decided on the tail coat as Oswald was not a member of court. However, he also was not the traditional servant like the other lower class men. I elected to depict this separation by choosing much nicer fabrics than those worn by other servants. I was able to pull a coat from the costume stock and it was very nice wool that had a cleaner look than the fabrics the other servants' coats had been constructed from.

I paired this coat with a gray vest and black pants as I wanted this character's darker nature to be apparent. While he is not as evil as Edmund or Cornwall, he does stand in opposition to all the same people and actions that his lady does, going so far as to fight the disguised Kent. I also wanted him to be dark where his lady was light so that the two had an interesting combination when viewed together.

The only lightness I gave to Oswald was through the use of white tights. I wanted it to be apparent that this was not a servant responsible for manual labor but rather was the trusted confidant of Goneril and that this role afforded him a significant amount of status.



Figure 13-1: Oswald
(Photo courtesy of Doug Smith).

The final element to Oswald's costume was his tricorne hat. I didn't want him to have a black tricorne as this would be too similar to Lear and Lear's Army's hats but he still needed a head covering as he travels a great deal throughout the play and I was not interested in giving him an outer coat or cape. I found a wonderful burgundy tricorne hat in the costume stock and decorated this with a simple, long pheasant feather. The other men's hats were decorated with more feathers and trims and I felt that this simplified decoration served to maintain the separation between Oswald and other men. The long feather also served to add to the already impressive height of this actor which was interesting as he already towered over the majority of the other actors.

Old Woman

The Old Woman is a trusted friend of Gloucester's and is actually an old man in the script. This character was changed to female as Virginia was interested in adding more women to the ensemble. The Old Woman is responsible for leading Gloucester towards Dover after he is blinded. It is she who gathers the clothing for Edgar when Gloucester asks her to. I chose to give her a very earthy feel with combinations of browns and creams. I acquired all of her costume pieces from the costume stock and chose a cream shirt, rough gray shawl and slate blue skirt with a brown apron. It was through the skirt that I chose to identify her as a supporter of Gloucester as he is dressed in navy blue. A cream scarf covered her hair.



Figure 13-2: Old Woman (Photo courtesy of Doug Smith).



Figure 13-3: Middle-class dress, 1796 (Braun Plate 83).

Chapter 14: The Other Suitor

Duke of Burgundy

The Duke of Burgundy is a small role, only appearing at the Coronation in Act I, scene i. He has come as the second suitor to Cordelia and is actually the one to whom Lear first offers her. It is only through Lear's disowning of Cordelia that Burgundy refuses her, as she no longer has a dowry, that Cordelia ends up with the King of France. I decided that it would be the most efficient to pull this costume from the costume stock but it was important that Burgundy have a different color palette than the rest of the men. As there are so many on stage at the Coronation event, it proved very difficult to find a cut-away coat that was not the same color as one that was already being built. I finally found a salmon colored brocade cut-away coat that was a little small for the actor. Ann Watson decided that she would be able to let the coat out enough that it would be wearable so I settled on it as the costume of Burgundy. I found a salmon and cream striped vest with floral motifs and was able to pair it with coral breeches. At first dress rehearsal it became apparent that this costume was very boring and was overwhelmingly salmon. It had no visual interest so I changed the coral pants out for a brown pair which looked much more suitable. White tights and brown shoes finished out the Duke of Burgundy's costume.



Figure 14-1: The Duke of Burgundy (Photo courtesy of Doug Smith).

Appendix A: Costume Plot

	1.1 Lear's Palace	1.2 Glouc Castle	1.3 Albany Castle	1.4 Glouc Castle	1.5 Glouc Castle
Lear	Blue Coat White Vest White Shirt White Pants Black Socks Black Boots Black Tricorne Baldric/Sword Purple Cape Medallion Crown			*Remove Cape *Remove Medallion *Remove Crown Blue Cape Black Tricorne	SAME
Goneril	White Dress Burgundy Cape White Tights White Flats Hair Ornament Necklace Earrings Ring		*Remove Burgundy Cape *Remove Hair Ornament Burgundy Overdress Crown	SAME	
Regan	White Dress Teal Cape White Tights White Flats Hair Ornament Necklace Earrings Ring				
Cordelia	White Dress Lavender Cape White Tights White Flats Hair Ornament Necklace Earrings				
Gloucester	Blue Coat Stripped Vest White Shirt Cravat Blue Breeches White Tights Black Shoes	SAME			

	1.1 Lear's Palace	1.2 Glouc Castle	1.3 Albany Castle	1.4 Glouc Castle	1.5 Glouc Castle
Edgar	Blue Coat Gold Vest White Shirt Cravat Brown Breeches Black Socks Black Boots	SAME			
Edmund	Black Coat Black Vest White Shirt Silver Cravat Black Breeches Belt/Sword Black Socks Black Boots				
Kent	Brown Coat Green Vest White Shirt Cravat Brown Breeches White Tights Black Shoes			*Remove Brown Coat Gold Coat Brown Tricorne Facial Hair	SAME
Albany	Orange Coat White Vest White Shirt Rust Cravat Cream Breeches White Tights Black Shoes Belt/Sword			SAME	
Cornwall	Black Coat Black Vest White Shirt Black Cravat Teal Jodhpurs Black Socks Black Boots Belt/ Dagger				
France	White Coat White Shirt Gold Sash Green Breeches Black Socks Black Boots Green Cape Crown	SAME			

	1.1 Lear's Palace	1.2 Glouc Castle	1.3 Albany Castle	1.4 Glouc Castle	1.5 Glouc Castle
Burgundy	Coral Coat Stripped Vest White Shirt Cravat Brown Breeches White Tights Black Shoes Belt/Sword				
Fool	Red Coat Gold Vest White Shirt Blue Pants Blue Socks Blue Flats Bicorne Hat White Flower			*Remove Bicorne Coxcomb	SAME
Oswald			Burgundy Coat Gray Vest White Shirt Cravat Black Breeches White Tights Belt/Dagger Brown Shoes Tricorne	SAME	
Old Woman					
Knights	Blue Coat White Vest White Shirt Black Socks White Pant Black Boots Baldric/Sword Black Tricorne			SAME	
Army A					
Captain C					
Army C					
Army F					
Attend G (F)					
Attend G (M)					
Attend A (F)			Dress White Tights White Flats		

	1.1 Lear's Palace	1.2 Glouc Castle	1.3 Albany Castle	1.4 Glouc Castle	1.5 Glouc Castle
Attend A (M)			Tan Coat Brown Vest Rust Shirt Tan Breeches White Tights Black Shoes		
Attend C (F)					
Attend C (M1)					
Attend C (M2)					
Healer					

	2.1 Glouc Castle	2.2 Glouc Castle	2.3 Woods	2.4 Glouc Castle
Lear				*Remove Cape *Remove Tricorne *Remove Baldric/Sword
Goneril				SAME
Regan	SAME	SAME		SAME
Cordelia				
Gloucester	SAME	SAME		SAME
Edgar	SAME		SAME	
Edmund	SAME	SAME		
Kent		SAME		SAME
Albany				
Cornwall	SAME	SAME		SAME
France				
Burgundy				
Fool				SAME
Oswald		SAME		SAME
Old Woman	Cream Shirt Gray Shawl Slate Skirt Brown Apron Tan Tights Tan Flats Head Scarf			SAME
Knights				SAME
Army A				
Captain C				
Army C				
Army F				
Attend G (F)	Dress White Tights White Flats			SAME
Attend G (M)	Brown Coat Gray Vest Blue Shirt Black Pants Black Socks Black Boots			SAME
Attend A (F)				
Attend A (M)				
Attend C (F)	Gown White Tights White Flats			

	2.1 Glouc Castle	2.2 Glouc Castle	2.3 Woods	2.4 Glouc Castle
Attend C (M1)	Brown Coat Gray Vest Gray Shirt Brown Pants Black Socks Black Boots			
Attend C (M2)	Brown Coat Black Vest Gray Shirt Teal Jodhpurs Black Socks Black Boots			
Healer				

	3.1 Heath	3.2 Heath	3.3 Glouc Castle	3.4 Heath Hovel
Lear		SAME		*Remove Coat *Remove Vest
Goneril				
Regan				
Cordelia				
Gloucester			SAME	Navy Cape
Edgar				Rag Briefs Blanket
Edmund			SAME	
Kent	SAME	SAME		SAME
Albany				
Cornwall				
France				
Burgundy				
Fool		SAME		*Remove Coat *Remove Vest
Oswald				
Old Woman				
Knights				
Army A				
Army C				
Army F				
Attend G (F)				
Attend G (M)				
Attend A (F)				
Attend A (M)				
Attend C (F)				
Attend C (M1)				
Attend C (M2)				
Healer				

	3.5 Glouc Castle	3.6 Farm House	3.7 Glouc Castle
Lear		SAME	
Goneril			Skirt
Regan			Skirt
Cordelia			
Gloucester		SAME	*Remove Cape
Edgar		SAME	
Edmund	SAME		SAME
Kent		SAME	
Albany			
Cornwall	SAME		SAME
France			
Burgundy			
Fool		SAME -Mist Shirt	
Oswald			SAME
Old Woman			
Knights			
Army A			
Army C			
Army F			
Attend G (F)			SAME
Attend G (M)			SAME
Attend A (F)			
Attend A (M)			
Attend C (F)			
Attend C (M1)			
Attend C (M2)			
Healer			

	4.1 Road	4.2 Albany Castle	4.3 French Camp	4.4 French Camp
Lear				
Goneril		*Add Cape		
Regan				
Cordelia				Cream Dress White Tights White Flats Gold Jacket Cream Capelet Necklace Earrings Ring Crown
Gloucester	*Remove Coat *Remove Vest *Remove Cravat Eye-wrap -Blood on Shirt			
Edgar	SAME			
Edmund		*Add Black Cape		
Kent			SAME	
Albany		SAME		
Cornwall				
France				
Burgundy				
Fool				
Oswald		SAME		
Old Woman	SAME			
Knights				
Army A				
Army C				
Army F				Green Coat White Shirt White Pants Black Socks Black Boots Baldric/Sword Shako
Attend G (F)				
Attend G (M)				

	4.1 Road	4.2 Albany Castle	4.3 French Camp	4.4 French Camp
Attend A (F)				
Attend A (M)				
Attend C (F)				
Attend C (M1)				
Attend C (M2)				
Healer				Robe Wimple Tabard Rope Belt White Tights White Flats

	4.5 Glouc Castle	4.6 Field Dover	4.7 French Camp
Lear		Cream Coat Brown Vest White Shirt Cream Pants Black Socks Black Boots	
Goneril			
Regan	*Add Cape		
Cordelia			*Remove Capelet
Gloucester			
Edgar			
Edmund			
Kent			SAME
Albany			
Cornwall			
France			
Burgundy			
Fool			
Oswald	SAME	SAME	
Old Woman			
Knights			
Army A			
Army C			
Army F			
Attend G (F)			
Attend G (M)			
Attend A (F)			
Attend A (M)			
Attend C (F)			
Attend C (M1)			
Attend C (M2)			
Healer			SAME

	5.1 British Camp	5.2 Field Dover	5.3 British Camp
Lear		SAME	SAME
Goneril	Collar		SAME
Regan	Collar		SAME
Cordelia		SAME	*Remove Gold Jacket
Gloucester		SAME	
Edgar	Gold Coat Gray Vest White Shirt Cravat Brown Pants Black Socks Black Boots White Mask		*Remove Mask
Edmund	SAME		SAME
Kent			*Remove Gold Coat *Remove Tricorne *Remove Facial Hair Brown Coat
Albany	SAME		SAME
Cornwall			
France			
Burgundy			
Fool			
Oswald			
Old Woman			
Knights			
Army A		Rust Coat White Shirt Rust Cumberbund Blue Pants Blue Spats Black Socks Black Shoes Baldric/Sword Shako	
Army C		Teal Coat White Shirt Teal Jodhpurs Black Socks Black Boots 2 Black Baldrics Sword Black Belt Helmet	
Army F		SAME	

	5.1 British Camp	5.2 Field Dover	5.3 British Camp
Attend G (F)			
Attend G (M)			
Attend A (F)			
Attend A (M)			
Attend C (F)			
Attend C (M1)			
Attend C (M2)			
Healer			

Appendix B: Acquisition Plot

Character	Costume	Pull	Build	Alter	Borrow	Buy
Lear	Blue Coat		X			
	White Vest		X			
	White Shirt	X				
	White Pants		X			
	Black Socks	X				
	Black Boots	X				
	Black Tricorne	X				
	Baldric		X			
	Sword	X				
	Purple Cape		X			
	Medallion	X				
	Crown		X			
	Blue Cape		X			
	Cream Coat	X				
	Brown Vest	X				
	Cream Pants	X				
Goneril	White Dress		X			
	Burgundy Cape		X			
	White Tights					X
	White Flats	X				
	Hair Ornament					X
	Necklace				X	
	Earrings				X	
	Ring	X				
	Burgundy Overdress		X			
	Crown					X
	Sheer Skirt		X			
	Short Cape	X				
	Collar	X				
Regan	White Dress		X			
	Teal Cape			X		
	White Tights					X
	White Flats	X				
	Hair Ornament					X
	Necklace				X	
	Earrings				X	
	Ring	X				
	Overdress		X			
	Sheer Skirt		X			

Character	Costume	Pull	Build	Alter	Borrow	Buy
Regan Cont.	Crown					X
	Short Cape	X				
	Collar	X				
Cordelia	White Dress	X				
	Lavender Cape			X		
	White Tights	X				
	White Flats	X				
	Hair Ornament					X
	Necklace				X	
	Earrings				X	
	Cream Dress		X			
	Gold Jacket		X			
	Cream Capelet	X				
	Crown					X
Gloucester	Blue Coat		X			
	Stripped Vest	X				
	White Shirt	X				
	Cravat	X				
	Blue Breeches	X				
	White Tights	X				
	Black Shoes	X				
	Navy Cape	X				
	Eye-wrap		X			
Edgar	Blue Coat		X			
	Gold Vest	X				
	White Shirt	X				
	Cravat	X				
	Brown Breeches	X				
	Black Socks	X				
	Black Boots	X				
	Rag Briefs		X			
	Blanket	X				
	Gold Coat		X			
	Gray Vest	X				
	White Mask		X			
Edmund	Black Coat		X			
	Black Vest	X				
	White Shirt	X				
	Silver Cravat	X				

Character	Costume	Pull	Build	Alter	Borrow	Buy
Edmund Cont.	Black Breeches	X				
	Belt	X				
	Sword	X				
	Black Socks	X				
	Black Boots	X				
	Black Cape	X				
Kent	Brown Coat		X			
	Green Vest		X			
	White Shirt	X				
	Cravat	X				
	Brown Breeches		X			
	White Tights	X				
	Black Shoes	X				
	Gold Coat		X			
	Brown Tricorne	X				
Albany	Orange Coat	X				
	White Vest	X				
	White Shirt	X				
	Rust Cravat	X				
	Cream Breeches	X				
	White Tights	X				
	Black Shoes	X				
	Belt	X				
	Sword	X				
Cornwall	Black Coat		X			
	Black Vest	X				
	White Shirt	X				
	Black Cravat	X				
	Teal Jodhpurs	X				
	Black Socks	X				
	Black Boots	X				
	Belt	X				
	Dagger	X				
France	White Coat			X		
	White Shirt	X				
	Gold Sash	X				
	Green Breeches	X				
	Black Socks	X				
	Black Boots					X

Character	Costume	Pull	Build	Alter	Borrow	Buy
France Cont.	Green Cape	X				
	Crown		X			
Burgundy	Coral Coat	X				
	Striped Vest	X				
	White Shirt	X				
	Cravat	X				
	Brown Breeches	X				
	White Tights	X				
	Black Shoes	X				
	Belt	X				
	Sword	X				
Fool	Red Coat		X			
	Gold Vest	X				
	White Shirt	X				
	Cravat	X				
	Blue Pants		X			
	Blue Socks	X				
	Blue Flats			X		
	Bicorne Hat	X				
	White Flower		X			
	Coxcomb		X			
Oswald	Burgundy Coat	X				
	Gray Vest	X				
	White Shirt	X				
	Cravat	X				
	Black Breeches	X				
	White Tights	X				
	Belt	X				
	Dagger	X				
	Brown Shoes	X				
	Tricorne Hat	X				
Old Woman	Cream Shirt	X				
	Gray Shawl	X				
	Slate Skirt	X				
	Brown Apron	X				
	Tan Tights	X				
	Tan Flats	X				
	Head Scarf	X				

Character	Costume	Pull	Build	Alter	Borrow	Buy
Knights (3)	Blue Coat	X				
	White Vest		X			
	White Shirt	X				
	White Pants		X			
	Black Socks	X				
	Black Boots					X
	Baldric		X			
	Sword	X				
	Black Tricorne					X
Army Albany (3)	Rust Coat		X			
	White Shirt	X				
	Rust Cumberbund		X			
	Blue Pants	X				
	Blue Spats	X				
	Black Socks	X				
	Black Shoes	X				
	Baldric		X			
	Sword	X				
	Shako		X			
Cornwall Captain	Teal Coat	X				
	White Shirt	X				
	Teal Jodhpurs	X				
	Black Socks	X				
	Black Boots					X
	2 Black Baldrics		X			
	Sword	X				
	Black Belt	X				
	Helmet			X		
Cornwall Army (2)	Gray Coat	X				
	White Shirt	X				
	Teal Jodhpurs	X				
	Black Socks	X				
	Black Boots	X				
	Black Baldric		X			
	Sword	X				
	Black Belt	X				
	Helmet			X		
French Army (4)	Green Coat			X		
	White Shirt	X				

Character	Costume	Pull	Build	Alter	Borrow	Buy
French Army	White Pants	2				
Cont.	Black Socks	X				
	Black Boots					2
	Baldric		2			
	Sword	2				
	Shako		X			
Gloucester Attend	Dress	X				
(Female)	White Tights	X				
	White Flats	X				
Gloucester Attend	Brown Coat	X				
(Male)	Gray Vest	X				
	Blue Shirt	X				
	Black Pants	X				
	Black Socks	X				
	Black Boots	X				
Albany Attend	Dress	X				
(Female)	White Tights	X				
	White Flats	X				
Albany Attend	Tan Coat	X				
(Male)	Brown Vest	X				
	Rust Shirt	X				
	Tan Breeches	X				
	White Tights	X				
	Black Shoes	X				
Cornwall Attend	Dress	X				
(Female)	White Tights	X				
	White Flats	X				
Cornwall Attend	Brown Coat	X				
(Male 1)	Black Vest	X				
	Gray Shirt	X				
	Brown Pants	X				
	Black Socks	X				
	Black Boots	X				
Cornwall Attend	Brown Coat	X				
(Male 2)	Black Vest	X				
	Gray Shirt	X				

Character	Costume	Pull	Build	Alter	Borrow	Buy
Cornwall Attend	Teal Jodhpurs	X				
Cont.	Black Socks	X				
	Black Boots	X				
Healer	Robe	X				
	Wimple	X				
	Tabard	X				
	Rope Belt	X				
	White Tights	X				
	White Flats	X				

Appendix C: Sample of Rough Sketches to Final Plates

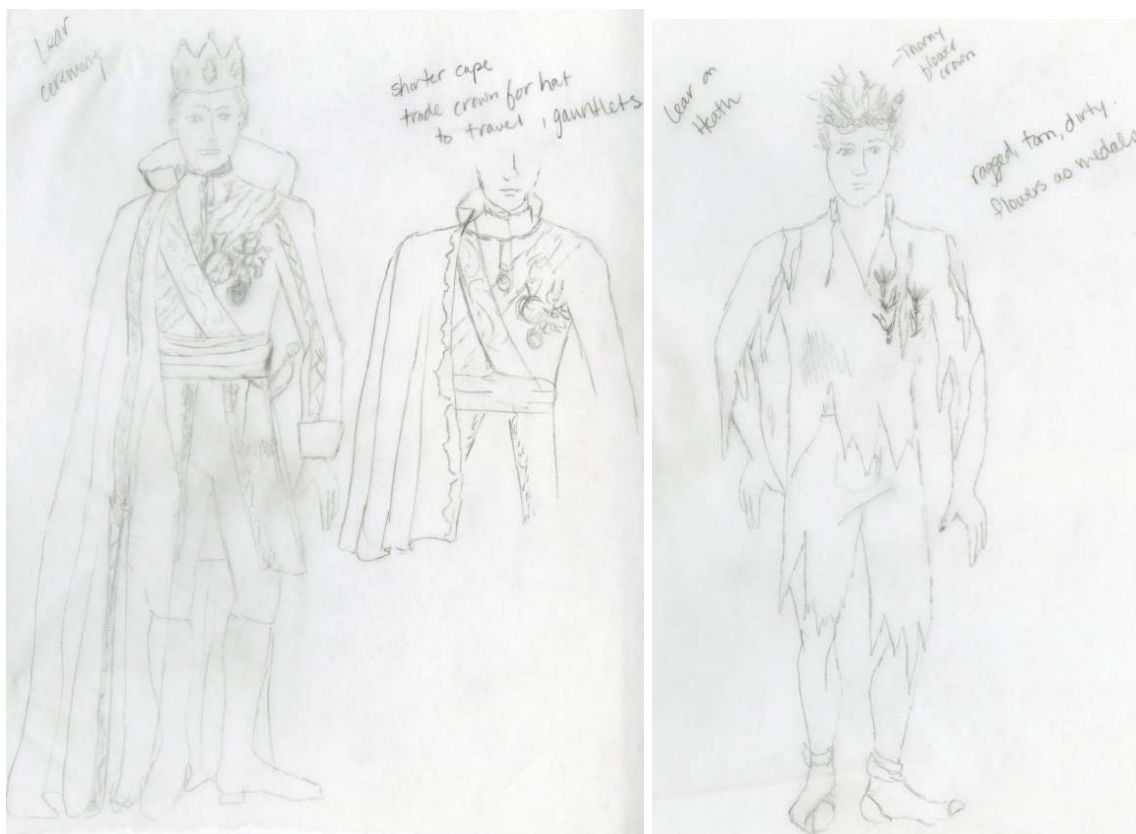


Figure C-1: (Left)

Figure C-2: (Right)

Preliminary sketches of King Lear's costumes to express initial ideas (Sickler).



Figure C-3: (Left)

Figure C-4: (Right)

Secondary sketches of King Lear's costumes, beginning to explore color (Sickler).



Figure C-5: Colored Plate of King Lear's costume progression (Sickler).



Figure C-6: Finished plate of King Lear's first two costumes for display at Kennedy Center American College Theatre Festival 2010 (Sickler).



Figure C-7: (Above) Rough sketch exploring costume ideas for the Duke of Albany (Sickler).

Figure C-8: (Above Right) Secondary sketch of a Coronation couple exploring color (Sickler).



Figure C-9: Finished plate of Albany's costume for display at Kennedy Center American College Theatre Festival 2010 (Sickler).



Figure C-10: Secondary sketch of Gloucester and Edmund, beginning to explore color (Sickler).



Figure C-11: Finished plate of Gloucester's costume progression for display at Kennedy Center American College Theatre Festival 2010 (Sickler).



Figure C-11: Finished plate of Edmund's costume for display at Kennedy Center American College Theatre Festival 2010 (Sickler).



Figure C-12: Colored Plate of Goneril's costume progression (Sickler).



Figure C-13: Finished plate of Goneril's Coronation costume for display at Kennedy Center American College Theatre Festival 2010 (Sickler).

Appendix D: Costume Swatches

King Lear



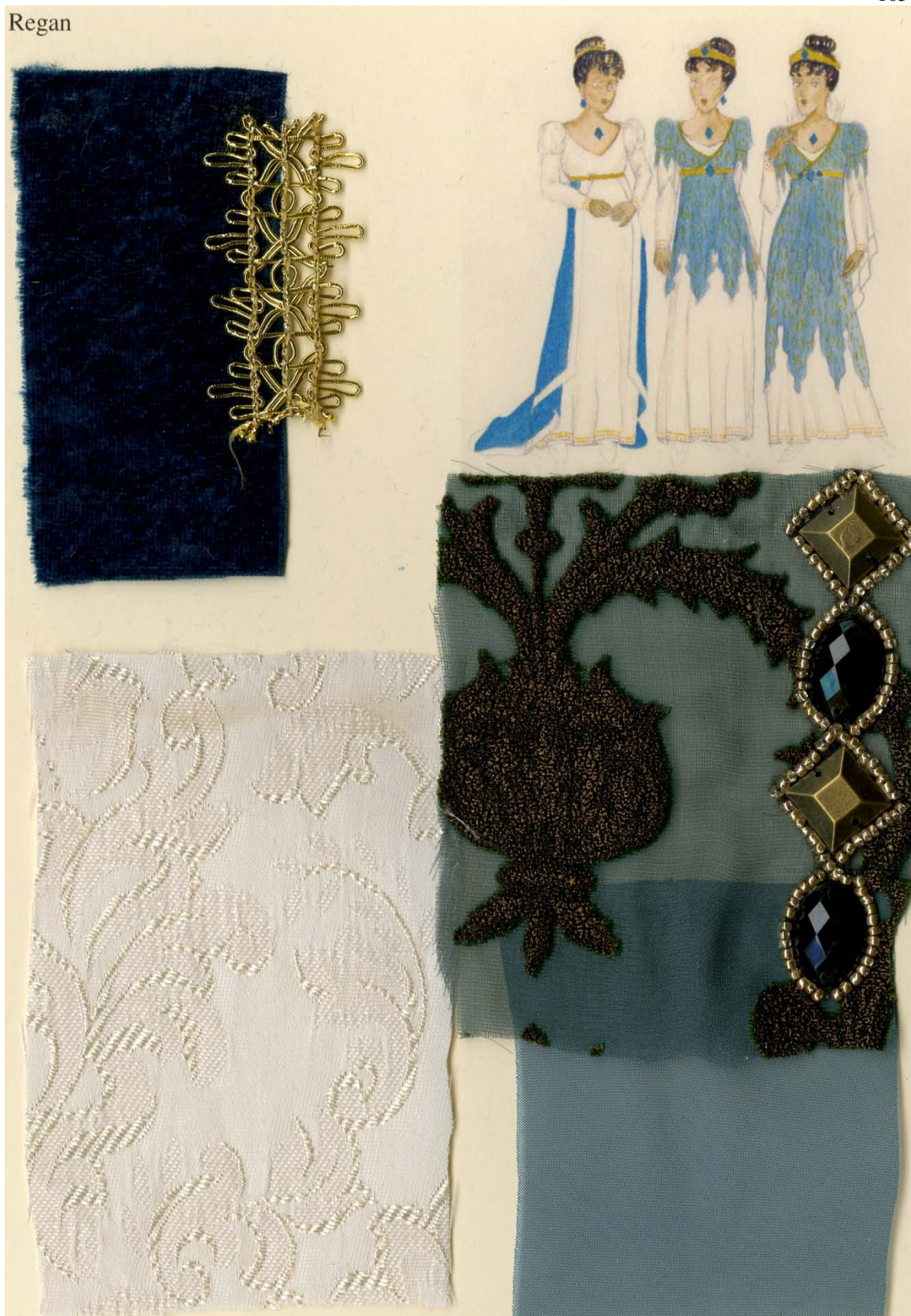
The Fool



Goneril



Regan



Cordelia



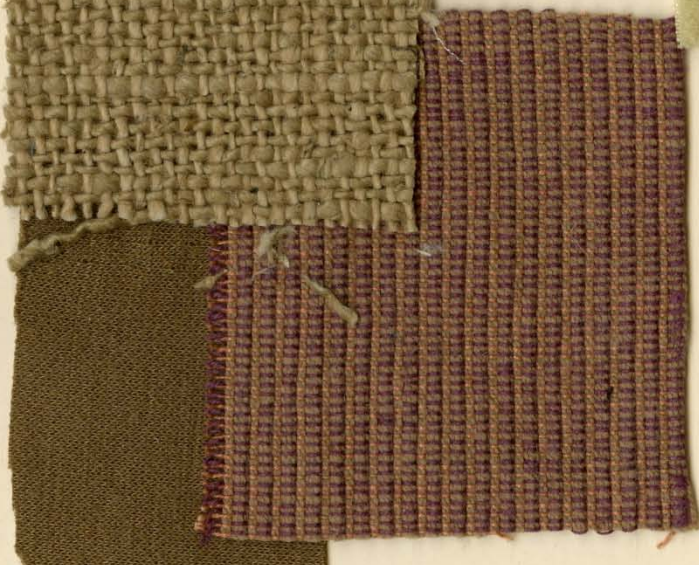
Cornwall



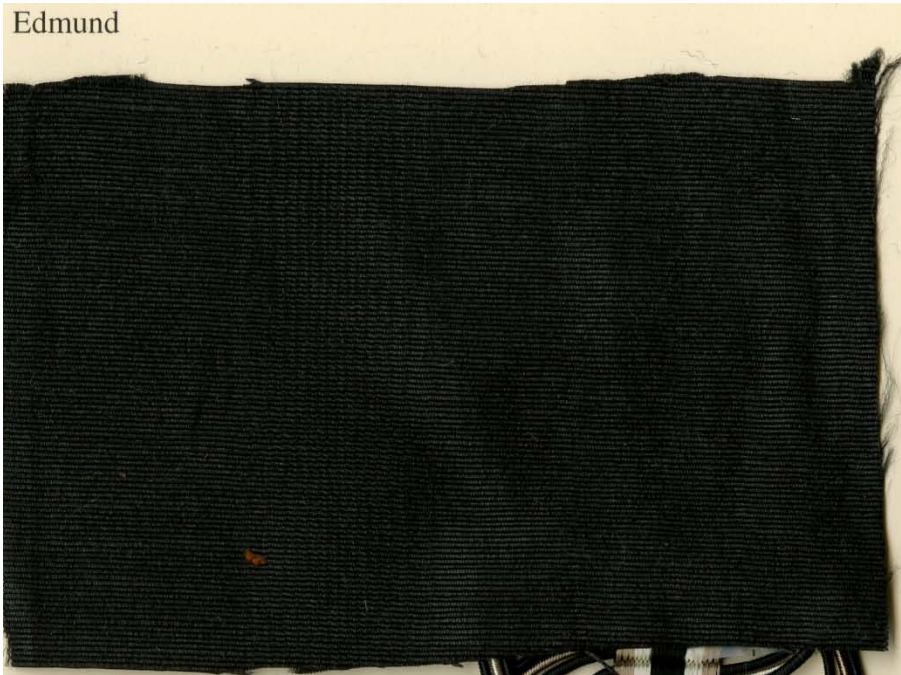
Gloucester



Edgar



Edmund



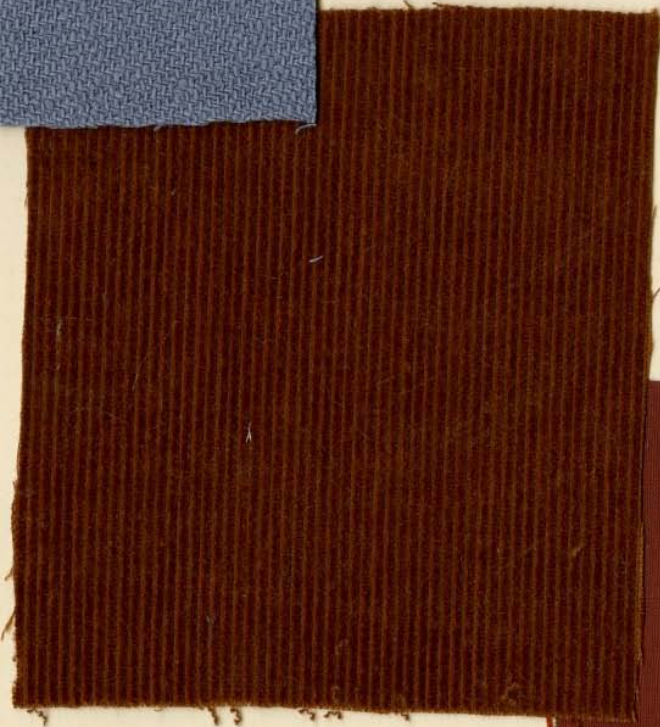
Kent



The Kings Knights



The Army of Albany



Appendix E: Primary Patterns
Male Patterns

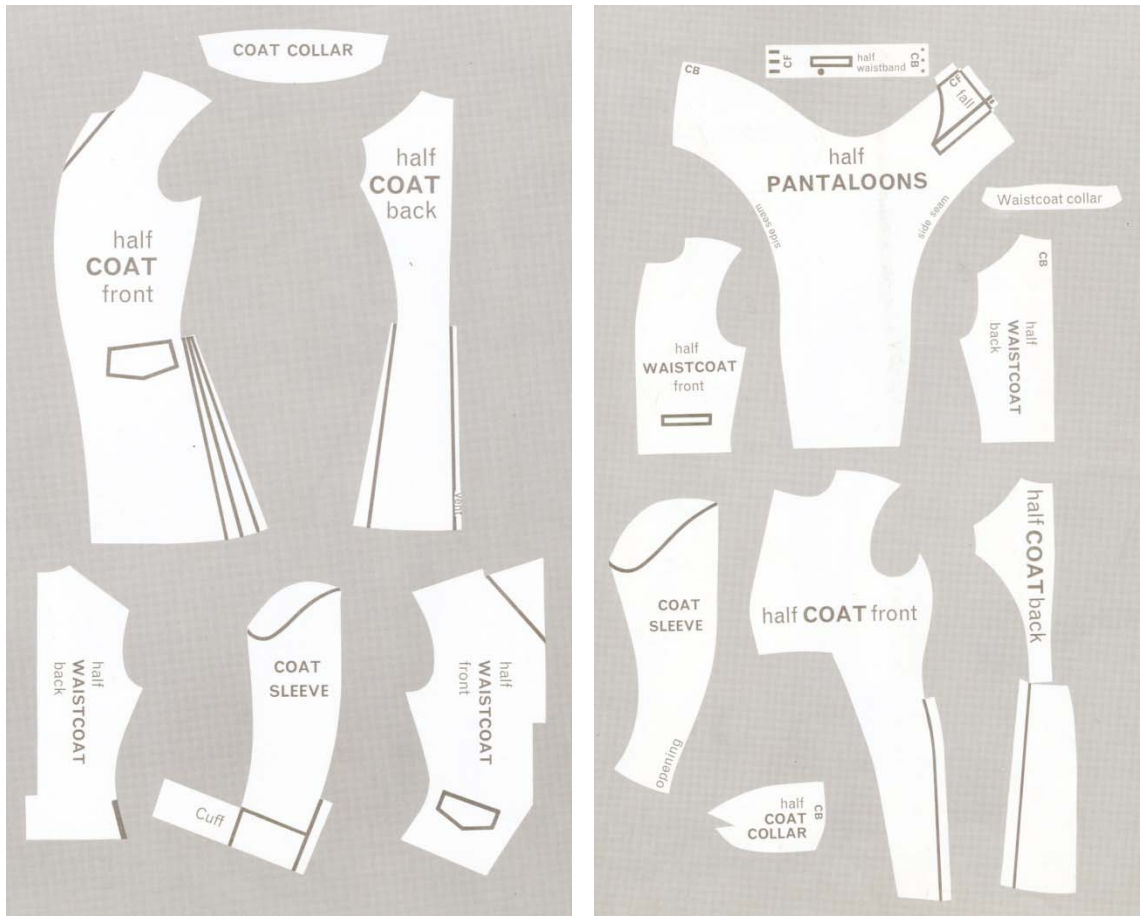


Figure E-1: (Above) Man 1780 (Hill 136).

Figure E-2: (Above Right) Man 17855 (Hill 140).

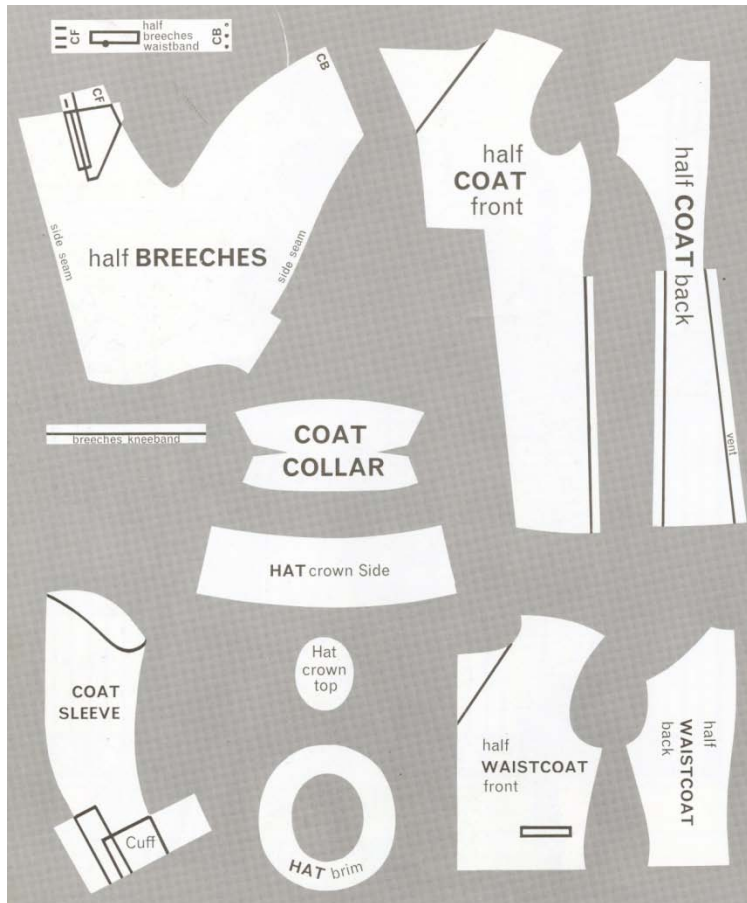


Figure E-3: Man 1795 (Hill 144).

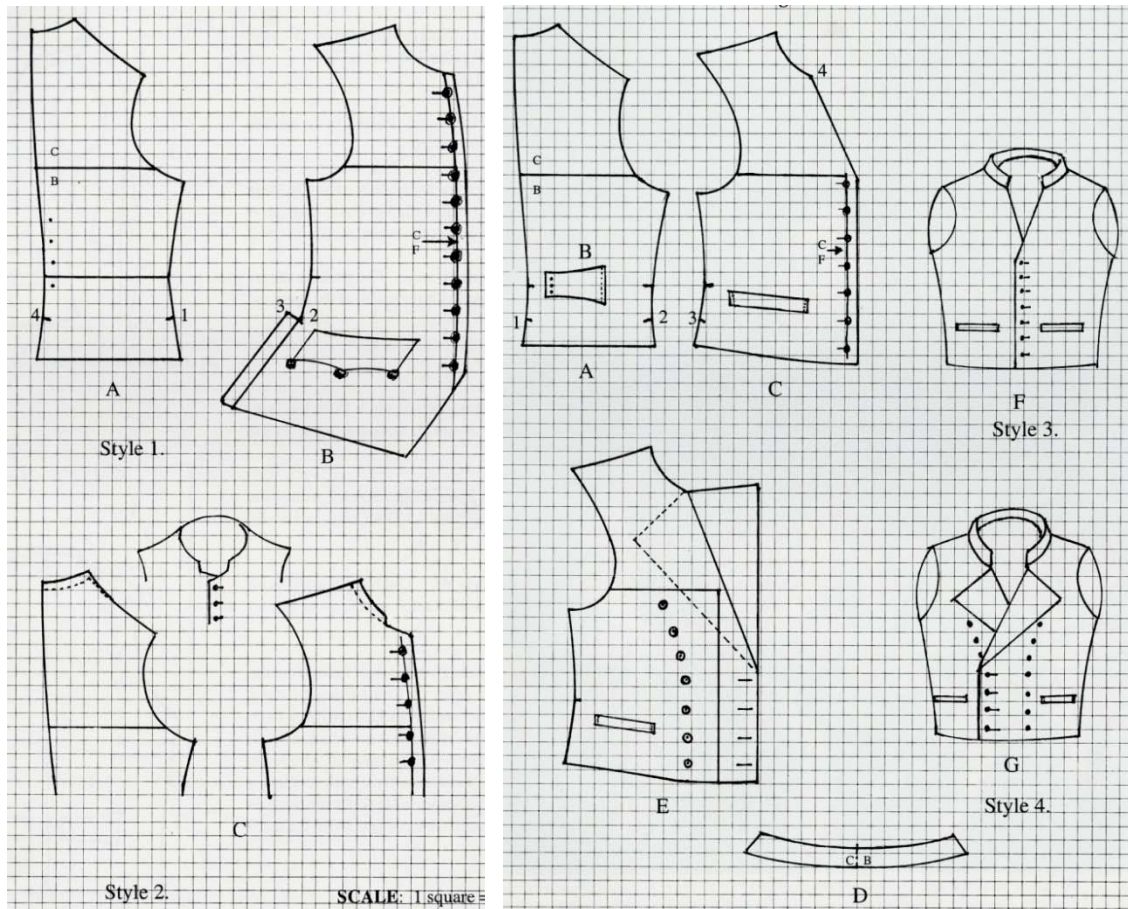


Figure E-4: (Above) Waistcoat styles 1 and 2, 1760-1800 (Davis 135).

Figure E-5: (Above Right) Waistcoat styles 3 and 4, 1760-1800 (Davis 137).

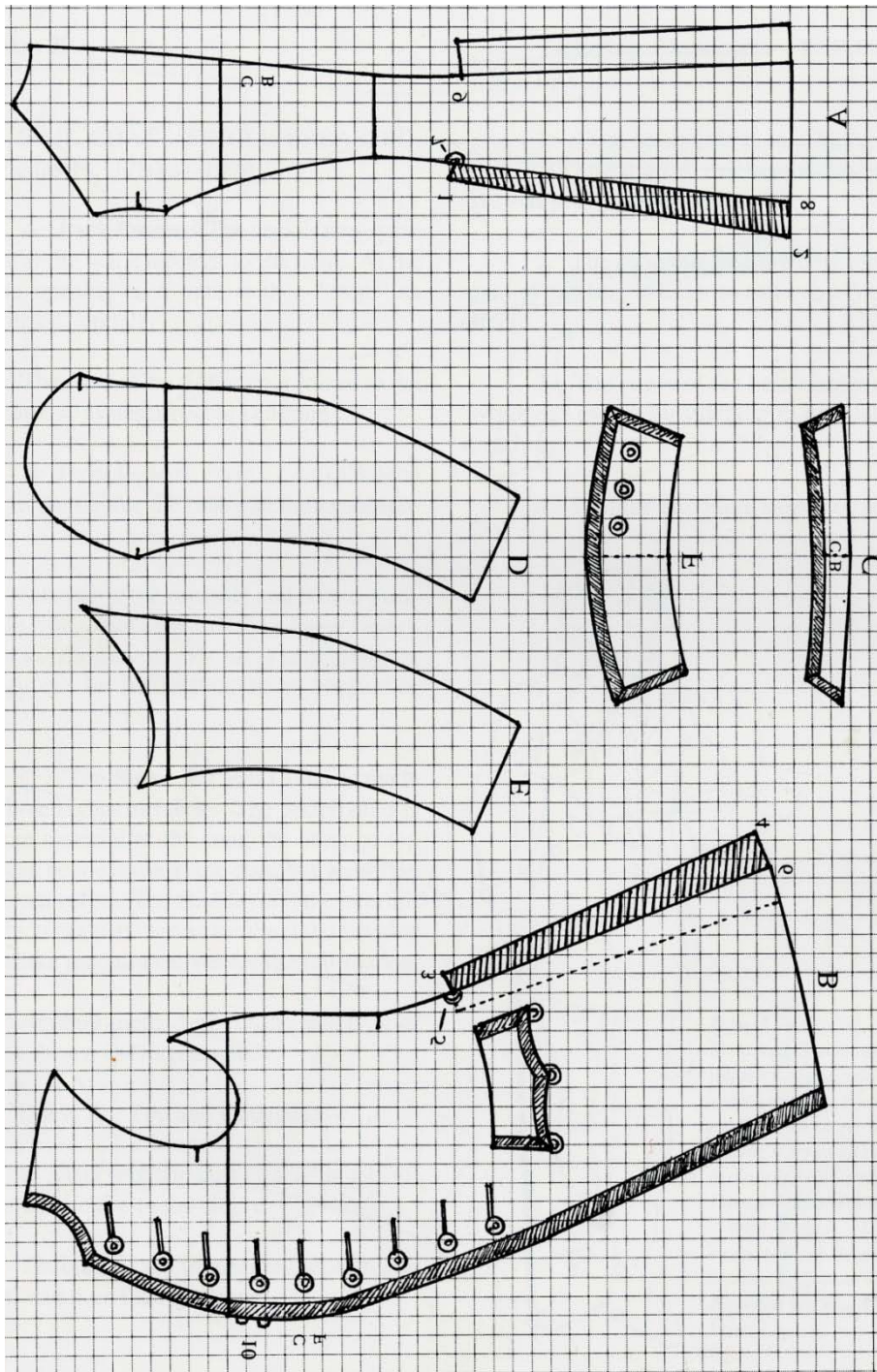


Figure E-6: Cut-away Coat, 1780-1790 (Davis 127).

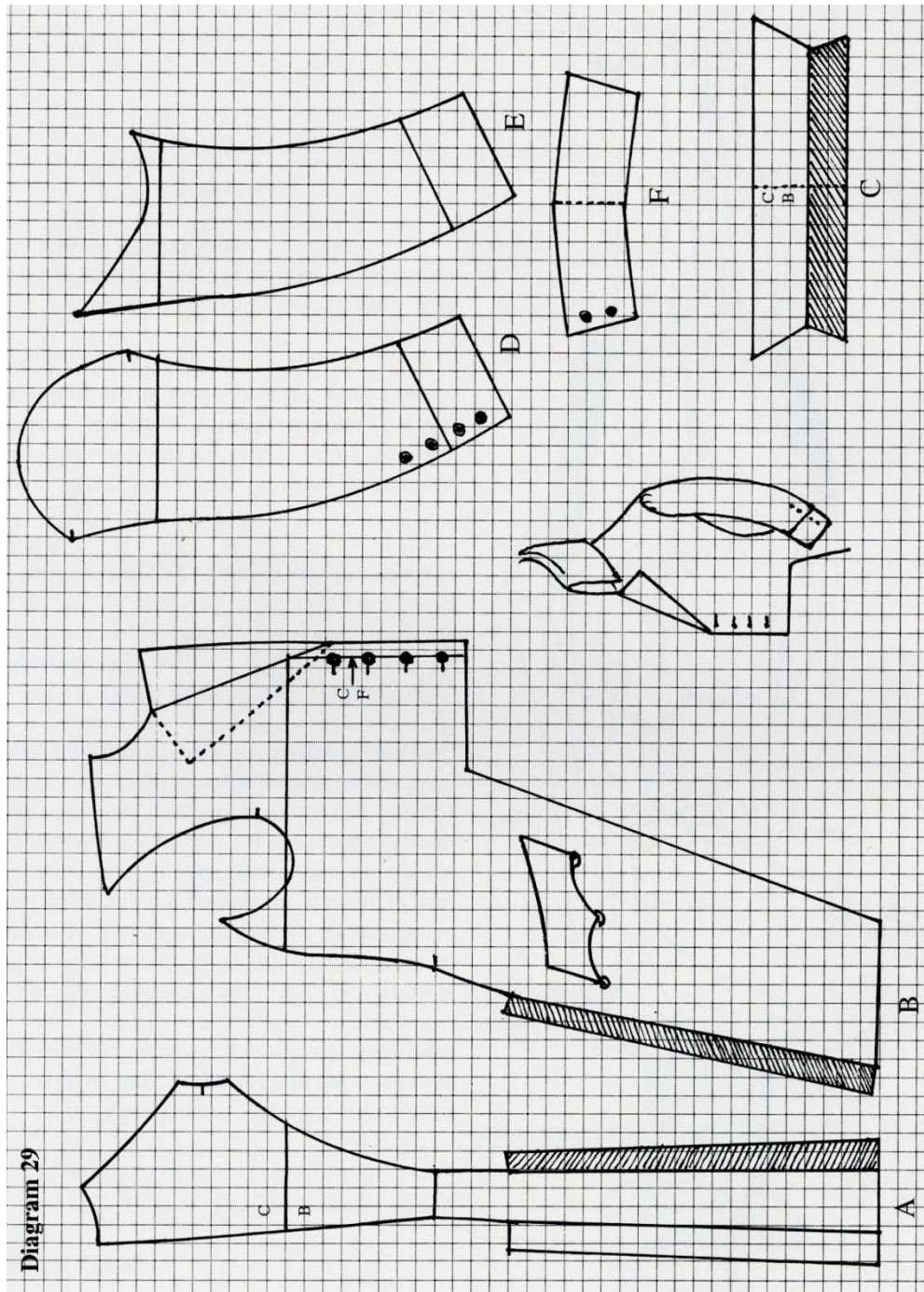


Figure E-7: Single-Breasted Tail Coat, 1780's-1800 (Davis 128).

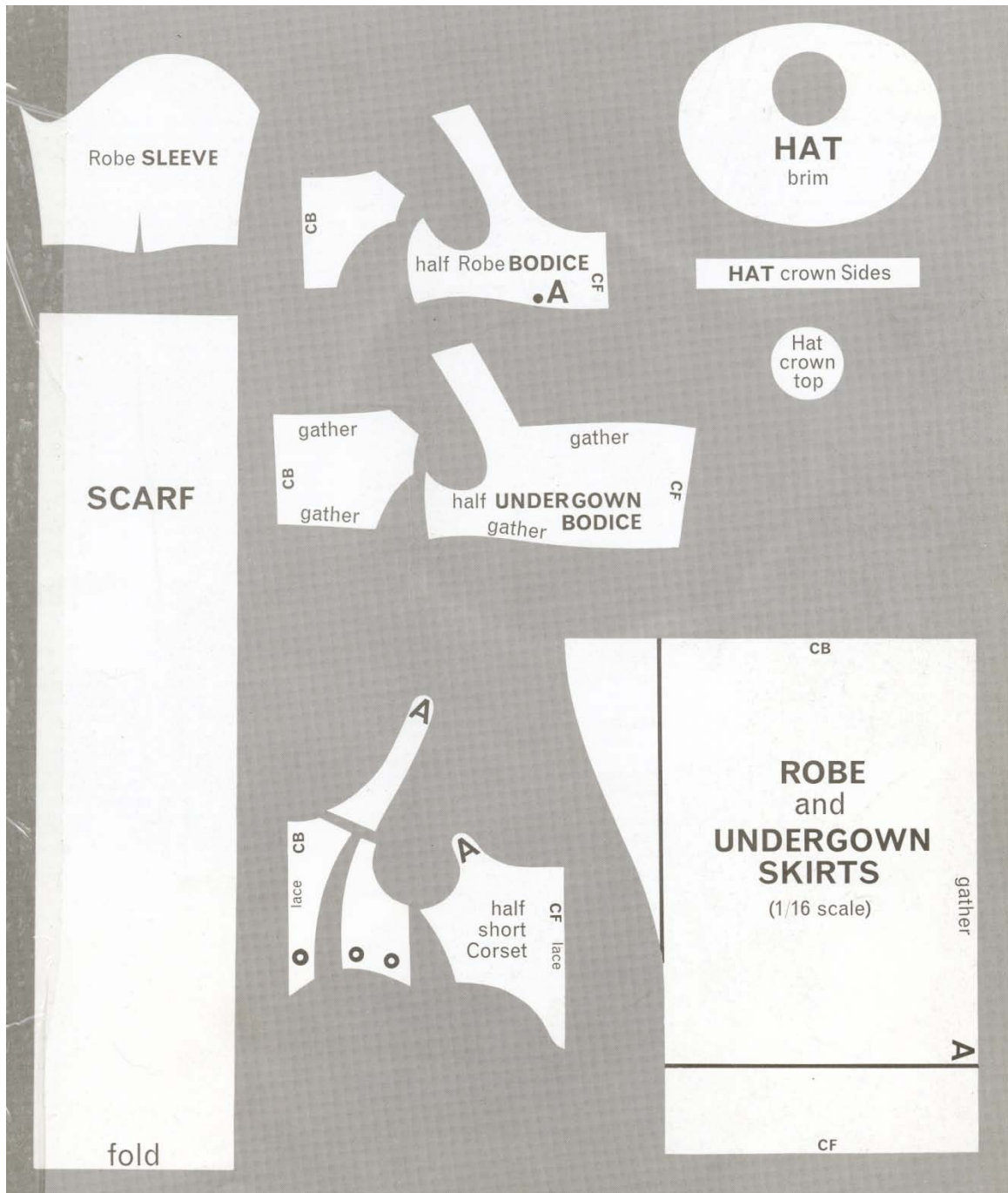


Figure E-8: Woman 1795 (Hill 145).

Appendix F: Production Photographs



The Royal Coronation (Photo courtesy of Doug Smith).



An intoxicated Edgar mocks Edmund (Photo courtesy of Doug Smith).



Goneril berates Lear on his retinue's actions (Photo courtesy of Doug Smith).



Lear and the Fool wander the storm-tossed heath (Photo courtesy of Doug Smith).



Gloucester comes to bring Lear in from the storm (Photo courtesy of Doug Smith).



Gloucester is blinded (Photo courtesy of Doug Smith).



Kent is placed into the stocks (Photo courtesy of Doug Smith).



The mad Lear and the blinded Gloucester interact as Edgar looks on (Photo courtesy of Doug Smith).



Cordelia and Lear reconnect in Dover (Photo courtesy of Doug Smith).



English and French Battle (Photo courtesy of Doug Smith).



Cordelia lies dead in Lear's arms, causing his own death (Photo courtesy of Doug Smith).



The crowning of Edgar (Photo Courtesy of Doug Smith).



Curtain Call (Photo courtesy of Doug Smith).

Appendix G: Bibliography

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